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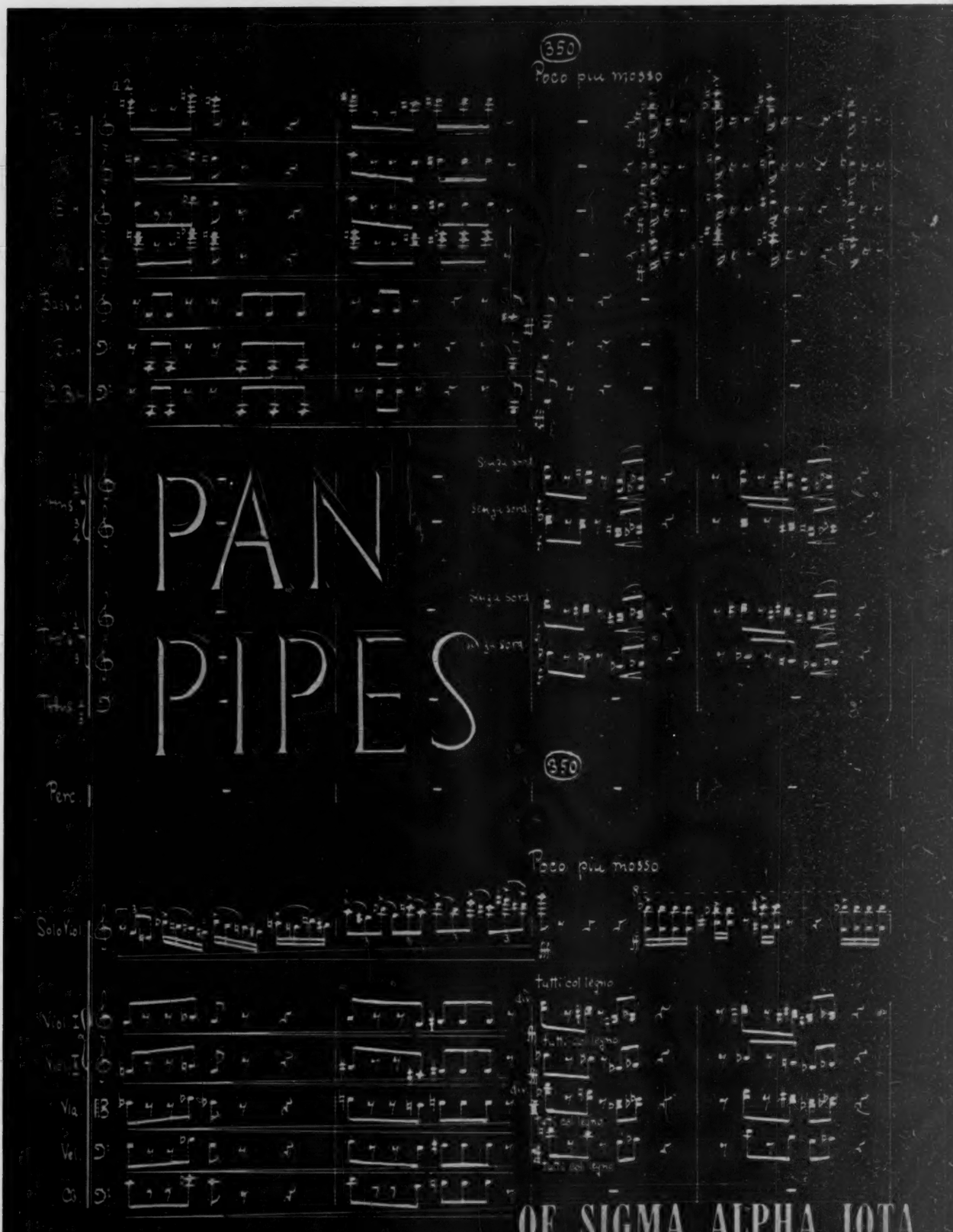

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1949: Year of Change?

Whether or not we shall see pronounced novelty emerging on the musical horizon as the New Year proceeds, there are portents of certain changes in the air. With new inventions transforming our daily lives, it would be remarkable if the tonal sphere did not also show some effects of the times. Now that television is "arriving" in a big way, and plans for heating derived from solar sources are on the way—not to mention the all-embracing influences of the nuclear discoveries and burgeoning plans by our military strategists to erect "space-platforms" near the moon — it would be quite in the nature of things if the purlieus of music-land were to feel some other reverberations.

And, in fact, there is a feeling of new developments in the air. There is, for example, the periodically revived rumor that Edward Johnson will quit the management of the Metropolitan Opera at the end of this season. However, it may again be only another of those recurrent Lyrical Whimsies. . . . There have been important shifts in the directorate of a prominent musical management chain. The annual trek of artists from one directorial aegis to another may be expected. And, above all, some leading conductorial personalities seem to be engaged in a game of "Musical Chairs."

In the last-named field, Stokowski and Mitropoulos take over the musical advisorship of the New York Philharmonic-Symphony, *vice* Bruno Walter. There is the outstanding shift in prospect with the Boston Symphony, by which Charles Munch will succeed Serge Koussevitzky. In Minneapolis, conducting duties will be assumed next season by Antal Dorati, formerly of the Dallas Symphony. The new Tulsa, Okla., Symphony made its bow this season, with H. Arthur Brown, also of the El Paso Symphony, as conductor. . . . Hans Kindler will leave the National Symphony of Washington, D. C., which he founded nearly 20 years ago, to be succeeded by Howard Mitchell, his assistant, and certain guests. Victor De Sabata, triumphing with the Pittsburgh Symphony, enters the picture importantly as guest with several orchestras.

It will seem a little strange not to encounter some familiar personalities in their old posts—they having become something of a landmark in each case. However, one is always certain that American music life will assume new and intriguing patterns, and that many of the Eminents are merely changing places for others of equal influence.

• • •

Fifty-Seventh Street Roundup

Among the more or less noteworthy events of recent days were a few less far-reaching phenomena. Thus, some members of the visiting Orchestre National of France were unhappy about the bus transportation afforded them for their tour, and the conductor, Charles Munch, testified concerning the *pros* and *cons* of the case before the American Arbitration Association. But with whole nations up in arms before the UN, one can not expect temperamental musicians to proceed with the surface of things entirely unruffled. . . .

Rumor Department includes one that Sibelius might be willing to undertake an American tour of a few months in the Spring, according to A. M. Warren, American Minister in Helsinki. With everybody else in Europe here or bound this way, it wouldn't be surprising. . . . What happened, by the way, to the projected tour here of the London Philharmonic Orchestra under Beecham, in the present year? Is the Philadelphia Orchestra's Spring visit to Great Britain still on?

Robert Casadesus has resigned from the directorship of the American Conservatory in Fontainebleau. . . . Nadia Boulanger succeeds him. . . .

BACK FROM FRANCE . . . DR. and MRS. MAURICE DUMESNIL (Evangeline Lehman) land at Willow Run Airport, Detroit. Dr. Dumesnil gave a recital in Paris and one in his native city of Caen, Normandy. The latter was the first such event in Caen since it was devastated in 1944.

Things are getting more and more complicated geographically, though perhaps it's just as well. The New York City Opera Company has been functioning in Chicago, and the "Met" is all set to return to the West Coast this Spring for another series during its annual tour.

Owing to a slight financial snag in the affairs of the Baltimore Symphony, someone has suggested the unlikely solution that it pool its personnel with that of the National Symphony of Washington, D. C., which certainly would have some players hunting frantically for the right city. . . .

• • •

Old, Sweet Songs Are Out

Among historic events of recent days was the end of Petrillo's ban on the making of recordings, following decision of the Attorney General that the royalties fund on discs to be used for the benefit of union was legal. As a result, we shall be hearing soon a few new recorded song hits, in place of the hastily made discs of all the old "smashers" of the last fifty years (Down among the Sheltering Palms hit the Street in 1899, and the birthdays of some of the others are lost in the mists of antiquity). Anyway, we got the cream of the half-century's crop. One fact that emerged was that a good melody can't be downed—even by arrangers. . . .

• • •

Financial News: Government report says that the profits of the American nation have been higher than ever before in the last year.

ON THE COVER

Sigma Alpha Iota each year gives special emphasis to American music through its official magazine, Pan Pipes, by largely devoting one issue to the interests of our native composers. The plan was inaugurated with the December, 1947, issue. The second annual American Music Issue of Pan Pipes, pictured on the cover, features the manuscript of a new Violin Concerto by William Schuman. Commissioned by Samuel Dushkin, the work is to be given its premiere performance during the coming year.

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January 15, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Herewith are submitted two examples of prose writing about music. Specimen A follows: "The tonality of the Concerto is in D, oscillating between major and minor. It is in four movements. The Concerto opens with a motto of three notes, D, A, and E, played by the pianist. . . . A climax is reached on an eon-long [?] appogiatura on the minor ninth. After it is allowed to fall towards its harmonic leaning point, there is a brief semi-epilogue in the piano part, echoed by the strings in fragmentary imitation. The key changes; there is a touch of syncopation in the rhythm; the harmony is acutely chromatic. The motto is stated once more in the lower strings. A murmuration [*sic*] of polyrhythmic arpeggios is unloosened in rapid cascades . . ."

And now comes Specimen B: "There is one strange thing about the piece: cast in three movements, it has no key signature, but, if I may so express myself, three *tonalities* are built into it: B-flat major, C major, and D major, of which, as a musician can see, the D major forms a sort of secondary dominant, the B-flat major a subdominant, while the C major keeps the strict middle. . . . Throughout long and complicated sections all three are superimposed one above the other, until at last, in a way electrifying to a concert audience, the C major openly and triumphantly declares itself. There, in the first movement, described *andante amoroso*, of a dulcet tenderness bordering on mockery, there is a leading chord which to my ear has something French about it: c, g, e, b-flat, d, f-sharp, a, a harmony which, with the high f of the violin above it, contains, as one sees, the tonic chords of those three main keys. Here one has, so to speak, the soul of the work . . ."

Specimen A is from the program notes of the Little Orchestra Society; the writing refers to Chausson's Concerto for Piano, Violin and String Quartet. Specimen B occurs on pages 409-410 of Thomas Mann's new novel, *Doctor Faustus;* the writing refers to a violin concerto composed by the protagonist, Adrian Leverkühn. Which is superior as literature: the program notes' murmurations and eon-long appogiaturas, or Mann's researches into B-flat, C and D where, as any musician (except this one) can see, the B-flat forms a subdominant? Here, it seems to me, is the *reductio ad absurdum* of creative writing about music. Mann, evidently not a trained theorist, despite the portentous roll of his words, glibly recites paragraph on paragraph (of which the above is a more intelligible example) of musical and compositional technique. And when Mann leaves off theory proper to digress into long, page-after-page esthetic digressions, the results often are excruciating. The author pokes at his subject with a star-studded finger, rolling it now this way and now that, examining it from all angles with the help of multi-faceted words, summoning everybody from Aristotle and St. Thomas to Hegel to participate in the discussion. In short, Mann is afflicted with the dread malady called musical metaphysics, for which the only cure is an actual study of music.

Drawing by Harold C. Schonberg
THOMAS MANN

THE novel itself, *Doctor Faustus*, is supposed to be the life of a modern German composer, as told by his closest friend. Quoting the ineffable jacket blurb, "a theological student turned composer, Leverkühn enters into a pact with the Devil (who is represented in part by an exhilarating but wasting disease)"—said exhilarating disease being venereal. Parallelisms with other conductors are suggested; and the end, where Leverkühn goes mad and tries to drown himself, is a reminiscence of poor Robert Schumann. His pact with the Devil—a reworking, in contemporary symbols, of the old Faust legend—is, as pointed out, symbolic. Now, Mann himself is a person of no mean intellectual attainments, and whether or not one agrees with his conclusions, or is repelled by his general long-winded, inverted style, or is exasperated by his preoccupation with the cosmos (like Gustav Mahler; there are many points in common), he is to be read with a good deal of respect.

But was music ever his strong point? Way back in the *Magic Mountain* days his description of Verdi over the gramophone made many experienced musicians feel uncomfortable. Today, in *Doctor Faustus*, he has decided to write a novel about music, and much of the writing ends up by being a parody of professional program-note writing. In a little postscript at the end of the book, Mann mentions that "the passages of this book that deal with musical theory are indebted in numerous details to Schönberg's *Harmonielehre.*" A good mentor, certainly. Schönberg is a theoretician with whom few will want to argue. But even Schönberg, in a letter to the *Saturday Review of Literature*, expressed doubt as to the amount of digestion Mann had achieved. There is a great difference between really knowing something and being advised on it. Consider this explanation of a section of a Leverkühn oratorio. "If you count the syllables [of the text] there are twelve, and all twelve notes of the chromatic scale are set to it, with all the thinkable intervals therein." *All* the thinkable variations? Not in one man's lifetime, pact with the Devil or not.

With the general idea of the book there can be no quarrel. The mysteries of creation have ever prompted novelists to turn out works in which the central figures are prose writers, poets, artists, sculptors. We all want an insight into the creative process, and who can better invent stories about it than a creator himself? It is significant, though, that very few in the history of letters have been able to write books about musicians. Most of the great novelists either knew nothing about music, or paid lip service to it in the most conventional way possible. The terminology of musicians is something one can't invent; one has to live with them and know music equally well before the required careless authenticity can be obtained. Even slight mistakes are enough to unmask a novelist—even something as picayune as Mann's reference to a violinist's repertoire, which "includes certain things of Vivaldi, Vieuxtemps and Spohr, the C-minor Sonata of Grieg, even the Kreutzer Sonata, and compositions by César Franck." What compositions by Franck? No musician would refer to Franck's violin contributions in the plural; there is only one—the Sonata. (Strictly speaking, there are two other minor, early and inferior Franck pieces for violin, but no respectable violinist would touch them.) A minor, hair-splitting cavil, but there are many of them in Mann's book, and they add up. Admittedly, *Doctor Faustus* does not pretend to be a literal, realistic, day-by-day account of a composer. Nevertheless, placed alongside such a work as Romain Rolland's *Jean Christophe*, a book that breathes authenticity and life (and was written by a man who really knew his music)—placed against *Jean Christophe*, *Doctor Faustus* remains a wordy, rather sentimental, pretentious, obscure and not always accurate account of what makes a composer function. It remains a book with the noblest of ideals and carries within it an attempt at an explanation of the Teutonic esthetic phenomena—in religion, literature, esthetics and politics as well as music—but is defeated as a novel or as a work of art by the musical limitations of its writer. Had Mann attempted less, he would have accomplished more.

IT was with a sense of nostalgia that, after reading *Faustus*, we turned to another novelist's remarks about music. William Thackeray was not interested in the other side of the moon, and undoubtedly knew less about the technical side of music than Mann knows, or pretends to know; but in his humble way, Thackeray perhaps got closer to truth. Who can forget the Major's blowings and tootlings on the flute, in *Vanity Fair*, or Emmy's introduction to the wonders of Mozart and Cimarosa? "A new world of love and beauty broke upon her when she was introduced to those divine compositions. . . . The tenderer parts of *Don Juan* awakened in her raptures so exquisite that she would ask herself, when she went to say her prayers of a night, whether it was not wicked to feel so much delight as that which *Vendrai Carino* and *Batti, Batti* filled her gentle bosom? But the Major, whom she consulted on this head, as her theological adviser, (and who himself had a pious and reverent soul), said that, for his part, every beauty of art or nature made him thankful as well as happy. . . ." Then one thinks of Emmy's delight at the *gast-rolle* night at the Royal Grand Ducal Pumpernickelisch Hof, the night when Madame Schroeder Devrient ("then in the bloom of her beauty and genius") sang the heroine in *Fidelio*. A simple, uncomplicated faith, here; the world was younger then. Thackeray was old-fashioned and definitely Victorian: but who wants the cosmos, anyway? Or the Devil, even if musical immortality is assured? Anyway, Thomas Mann's Adrian Leverkühn, well-read as he was, should have examined old Burton's *Anatomy of Melancholy* and thereby saved himself a lot of trouble. Talking about music, Burton pointed out that "it is a sovereign remedy against Despair and Melancholy, and will drive away the Devil himself." If you doubt this, merely consult, as Burton did, Natalis Comes, Myth. lib. 4 cap. 12.

CHICAGO CONVENTION: Midwestern Metropolis Host to 1,500 Holiday Visitors

New Works by Sanders, Giannini, Porter and Sowerby, Commissioned by NASM, Heard—Speakers Stress Problems Facing American Music Today—New Heads Chosen for National Organizations

By DOSHA DOWDY

ATTENDED by some 1,500 music educators and others, the annual meetings of the Music Teachers National Association and the National Association of Schools of Music drew many tonal enthusiasts to the midwestern metropolis from Dec. 26 to Jan. 2, with the Stevens Hotel as headquarters.

As usual, there were a number of other national music groups sharing the convention spotlight in sessions which had wide musical scope and importance. These included the National Association of Teachers of Singing, American String Teachers Association, American Musicological Society, Music Library Association, Phi Mu Alpha Sinfonia, Accordion Teachers Guild, and National Association for Opera. There were also informal meetings of members of the following groups: National Federation of Music Clubs, Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron and Phi Beta.

NASM News

Among news events during NASM's 24th annual meeting were the election of Price Doyle, Murray State College,

HEADS TEACHERS' GROUP . . . WILFRED C. BAIN, dean of the School of Music, Indiana University, Bloomington, elected president of the Music Teachers National Association. This organization for the first time plans a second convention during the same year, at Los Angeles in August.

Murray, Ky., as president, to succeed Donald Swarthout; the election of eleven new schools to NASM; announcement of the expenditure in 1947-48 of $1,350,000 by the 167 schools belonging to NASM, for books, music, records and supplies (instruments, etc.); and the enrollment by these schools of over 100,000 students in all departments. Other highlights were William MacPhail's speech on Social Security for the Teacher of Music, stressing the urgent need of the adoption by Congress of Social Security for these self-employed and employees of non-profit corporations, and state employees, i.e., to include independent teachers, orchestra players, etc.; discussion of integrated teaching of theory, and methods to be applied; and the presentation of premiere performances of works commissioned by NASM and recently published by Gamble Hinged Music Company. Composers of the works are Robert Sanders, Vittorio Giannini, Quincy Porter and Leo Sowerby.

NTNA Announcements

Announcements were made during MTNA's 73rd annual meeting of the election of Wilfred C. Bain, as president for the coming year; and of the organization's holding for the first time a second national meeting within the year, in Los Angeles (Palace Hotel) on Aug. 17-20, inclusive.

Events of especial interest on the MTNA agenda were the sectional forums —particularly the Piano Forums, with actual demonstrations of the subjects discussed, and the American Music Forum, presenting the Walden Quartet in works by Normand Lockwood, Wallingford Riegger, and Robert Palmer; and the Council of State and Local Presidents, working out patterns for standardization of school credit for applied music study, and for accreditation for the private teacher.

Banquet Climaxes Social Events

Highlighting the convention was the joint banquet of all organizations, attended by 571 persons, with Rudolph Ganz, toastmaster; Dr. Eric Clarke, speaker; and Seymour Lipkin, winner of the Rachmaninoff Award and Josephine Antoine, soprano, as guest artists.

Dr. Clarke has just arrived in this country from a three and a half years' stay in Germany, where as representative of the U.S. Government, he was Chief of Cultural Affairs Branch, Education and Cultural Division, and Office of Military Government. Dr. Clarke gave a stirring and illuminating talk on the cultural and educational state of Germany today, pointing out the low standards existing, due to loss of contact with the outside world, and urging professional music organizations, such as those represented on this occasion, to invite through AMG (American Military Government), representatives from Germany to come to our country to observe our democratic process of music organizations.

In spite of the "Iron Curtain," Dr. Clarke said that Russia is showing friendly interest in the music of our country, and is continuing to perform American music. In closing, he stressed the necessity of compromise for peaceful relations among peoples.

A feature of the banquet was a special presentation to Dr. James Francis Cooke, guest of honor, in recognition of his valuable contributions in the field of music as president of the Theodore Presser Foundation, editor of Etude, founder of scholarships, and donor of gifts for the erection of music buildings.

Accordion Teachers Guild Meets

At the MTNA meeting the Accordion Teachers Guild presented a forum, The Accordion and the Modern American Composer, with Andy Rizzo (pres. of the Midwestern Accordion Ass'n, and of the Rizzo School of Music) as chairman. Panelists participating in the discussion were Henry Cowell, John Becker, Roy Harris and Hans Rosenwald. Musical illustrations, compositions of Harris, Becker, Cowell, Geraci and Galla-Rini, were performed by Vincent Geraci and Oakely Yale.

(*Continued on page* 16)

PASSING ON THE "SCEPTRE" . . . PRICE DOYLE (left), Director of Fine Arts Department, Murray State College, Murray, Ky., newly elected president of the National Association of Schools of Music, is congratulated by his predecessor, DONALD SWARTHOUT, Director and Dean of the School of Music, University of Kansas, Lawrence, Kan.

National Association of Teachers of Singing Meets

The fourth annual meeting of the National Association of Teachers of Singing was held at the Stevens Hotel in Chicago, Dec. 28-30, in conjunction with the convention of the Music Teachers National Association. It brought a successful and highly enthusiastic gathering of singing teachers. The attendance was the largest of any convention held by the group, and the scheduled events loomed up on the week's program in impressive fashion. The permanent membership of NATS approximates 1,100.

On the morning of Tuesday, Dec. 28, the annual meeting of regional governors and representatives-at-large from all over the United States was held, presided over by the second vice president and co-ordinator of field activities, Helen Steen Huls, of St. Cloud, Minn. Sectional affairs of the national setup were reported on and new plans for regional expansion formed.

At noon of the same day the executive committee's annual meeting and luncheon, with president Richard De Young in charge, took place.

In the afternoon the first NATS voice forum and clinic of the convention was held, with Dr. Ray Crittenden of Los Angeles, Cal., serving as chairman. The panel jury consisted of Helen Hosmer, Potsdam, N.Y., Harold Stark, Iowa City, Pa., and William Wheeler, Cleveland, O. Record crowds attended this clinic and the forums that followed and many delegates were turned away for lack of seating space.

That evening 160 members and guests attended the annual NATS banquet, at which Bernard U. Taylor, of New York, was master of ceremonies, and speakers included Dr. Ganz, and Raymond Kendall, president, MTNA, and dean of College of Music, U.S.C.

On Wednesday morning, Dec. 29, the voice forum and clinic was continued, with Dr. Crittenden again in charge. The annual business meeting of the National Association, with President De Young in the chair, and the annual board of directors meeting occupied most of the afternoon.

Voice Forums Featured

During Thursday, Dec. 30, two NATS voice forums (with cooperation of NTNA) with E. Clifford Toren of Chicago, Ill., presiding held forth in the North Ballroom. Again member enthusiasm ran high and there were capacity audiences. The first forum speakers and their subjects were as follows: Melvin H. Geist, Williamette Univ., Salem Ore., —"The Relationship of Musicianship to Vocal Technique"; Mme. Sonia Sharnova, Chicago, Ill., "Breath Control—Foundation of Singing and Acting Technique"; Kenneth Westerman, Ann Arbor, Mich., "Resonation." The second forum program included—Herbert Gould, Univ. of Missouri, Columbia, Mo., —"Phonation"; Allen Lindquest, Pasadena, Calif., —"Security in Singing"; Arthur Gerry, New York City, —"Pathways of Vocal Pedagogy."

Early on Thursday the first joint meeting between NATS, MTNA and NASM occurred. The scheduled speakers included Richard DeYoung, Raymond Kendall, Homer G. Mowe, Walter Allen Stults and Leon Carson. The latter was prevented from attending by illness, and his place on the platform was taken by Arthur Gerry of New York City. Many vital topics of mutual importance to each of the organizations assembled were discussed, with recommendations made for future action. A large audience attended.

The present official board of the National Association of Teachers of Singing consists of Richard DeYoung, president; Homer G. Mowe, first vice-president; Helen Steen Huls, second vice-president, Walter Allen Stults, secretary; Carl Gutekunst, treasurer; Grace Leslie, registrar; Leon Carson, past-president. H. G. M.

Phi Mu Alpha Marks 50th Year

Over 100 delegates from most of the states and national officers and committeemen participated in the 30th national convention of Phi Mu Alpha Sinfonia Fraternity, held in the Stevens Hotel in Chicago, Dec. 28-30. Observing the 50th anniversary of the founding of the fraternity, and honoring its past officers, the sessions were highlighted by addresses by Dr. James Francis Cooke, Philadelphia; Rollin Pease of the University of Arizona, Dr. Earl Harper of the University of Iowa, and Peter Dykema, past national president. Special music was provided by a double quartet from Coe College in Cedar Rapids, Elwyn Carter, baritone of University of Michigan; Charles Dickerson, baritone of the University of Tulsa, and piano solos were performed by Rudolph Reuter of Chicago. Winners of the Sinfonia Composition Contest performed the prize winning pieces, namely Jack C. Goode, Baylor Univ.; Colin G. Sterne, Miami Univ., and John R. Hertzberg, University of Kansas. Officers for the coming biennium are Albert Lukken, University of Tulsa, president; Cecil W. Munk, Baldwin-Wallace College, vice-president; C. E. Lutton, Chicago, secretary-treasurer; and Frank W. Hill, Iowa State Teachers College, historian-editor. H. H.

ARTISTS PROTEST FURTWAENGLER TOUR

Musicians Also Reported Opposing Walter Gieseking's Return to U. S. in Recitals—Will Boycott Series Where These Two Appear, According to Statements Attributed to Them

Wilhelm Furtwängler's guest engagement as conductor for part of next season with Chicago Symphony has been protested by a group of leading artists, who warned the management they would not appear with the orchestra if he directed any concerts there.

Among the artists who entered objections were Vladimir Horowitz, Artur Rubinstein and Alexander Brailowsky, pianists; Lily Pons, soprano, and her husband, André Kostelanetz, conductor. Other soloists reported to have taken similar attitudes were Gregor Piatigorsky, cellist; Jascha Heifetz, Nathan Milstein and Isaac Stern, violinists.

It was reported that several leading conductors, approached by the Chicago Symphony management for contracts next season, had declined if Furtwängler were to be a guest with the organization.

Their ban was aimed also at Walter Gieseking, German pianist, due to return to the United States this month after an absence of about a decade. Meanwhile, Gieseking's Carnegie Hall recital was scheduled for Jan. 24, and the announcement shared billing on the structure with that of Horowitz.

Plans Revised

The head of the Chicago Orchestral Association board, Edward L. Ryerson, announced last month that they had invited Furtwängler to be the regular conductor, but that other engagements would permit him to accept only a part-season engagement.

On Jan. 6 (as this issue went to press), Mr. Ryerson had not commented on the reports that efforts were being made to withdraw the offer to Furtwängler. The conductor had announced in Vienna that he was accepting the invitation to be a guest, but later on a visit to Switzerland, he told the press that he had received a cablegram from Chicago on Jan. 5, indicating "that some difficulties had arisen, and that a letter of explanation was to follow."

The conductor said he had been "cleared by three denazification courts in Berlin and Vienna, and by a German jury of musicians," and that he also "possessed a letter of exoneration from the U. S. Military Government."

In Chicago it was announced that Victor de Sabata, Italian conductor, had been engaged for the opening four weeks of the Chicago Symphony season. Others who have accepted guest engagements are Rafael Kubelik, Czech conductor; Fritz Reiner and Fritz Busch. Kubelik, son of the late violin virtuoso, has never appeared professionally in this country.

Long a Storm Center

When Furtwängler was acquitted by a German denazification court of charges that he consciously aided the Nazi regime, the verdict held that, though "he had shown bad judgment and was morally culpable," he "was not legally guilty" of such acts.

A center of controversy ever since the rise of the Nazi régime, the conductor was appointed to succeed Toscanini as leader of the New York Philharmonic-Symphony Orchestra in 1936, but withdrew his acceptance after the appointment was protested by a portion of the subscribers. In a cablegram at the time, he countered that he held music "was apart from politics."

Stokowski, Mitropoulos Named N. Y. Philharmonic Advisers

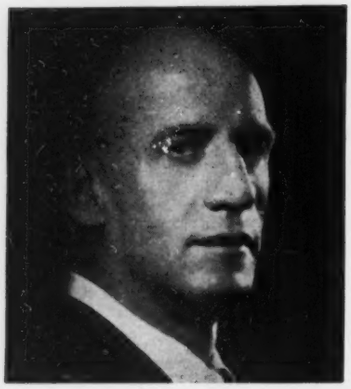
That Bruno Walter will not serve next season as musical head of the organization was revealed in an announcement by Charles Triller, chairman of the board and president of the Philharmonic-Symphony Society of New York, on behalf of the board of directors, which outlined the musical plans for the season 1949-50.

Leopold Stokowski and Dimitri Mitropoulos as regular conductors will advise with the directors on all matters concerning musical policies. In addition to Stokowski and Mitropoulos, who will conduct the major part of the season, Bruno Walter, Victor De Sabata, and Leonard Bernstein will be engaged as guest conductors. Walter Hendl will remain as assistant conductor next season.

The season will consist of 28 weeks in New York. No definite plans have yet been made for touring.

The directors "announced that they have with deep regret accepted the decision of Dr. Walter not again to act in an advisory capacity and have passed resolutions thanking Dr. Walter for his generous help for the past two years."

The 108th Philharmonic season opens Thursday evening, Oct. 13, and closes Sunday afternoon, April 23, at Carnegie Hall.



SUCCEED WALTER AS PHILHARMONIC ADVISERS . . . DIMITRI MITROPOULOS (left) and LEOPOLD STOKOWSKI, the latter from a terra cotta bust by Boris Lovet-Lorski.

"Met" Is Considering New House, Says Sloan

That the Metropolitan Opera Association is at least "considering" the building of a new house, or extensive alteration of the present one, was among the revelations made by George A. Sloan, chairman of the board of directors, in an intermission speech during the broadcast of Marriage of Figaro on Jan. 8. Mr. Sloan, who took occasion to defend the policy of the Metropolitan as "facing in the right direction," and to uphold its use of alternate night repertoire, its policies on settings, new singers and selection of works, said in part:

"Some critics say that the Metropolitan spends too much money. Others, that we spend too little. In any event, in these days of high costs for services and materials, it is doubtful whether some loss can be avoided, without undesirable artistic compromise. A new opera house with modern technical and storage facilities and a larger seating capacity would undoubtedly contribute to an easier financial picture. Extensive alterations of our present house, both backstage and in the auditorium, plus the installation of air conditioning offer another possibility. Both proposals and the problem of financing either project are having our serious consideration."

Prokofieff Again Reported In Music "Dog House"

Another blast of criticism for alleged "formalism" was launched against Sergei Prokofieff recently by Tikhon Khrennikoff, general secretary of the composers' union in Russia, according to an AP dispatch from Moscow. The work which roused the outburst was a new opera by the former called The Tale of Atae, A Real Person which the governing board of the composers' union recently previewed, along with works by Shostakovich and Khachaturian. The two latter received the accolade of successful emergence from the "blight," while Miaskovskv, Shebalin, Muradeli and Popov were said to have succeeded in achieving "success in various degrees." (Prokofieff is rated by many international critics as by far the most important living Russian composer.)

Dorati Succeeds Mitropoulos As Minneapolis Conductor

Antal Dorati, conductor of the Dallas, Tex., Symphony Orchestra, has been named conductor of the Minneapolis Symphony. Mr. Dorati will replace Dimitri Mitropoulos, who has been engaged as one of the permanent conductors of the New York Philharmonic Orchestra next season.

Salzburg Conductors Announced

The conductors to participate in next summer's Salzburg Festival are Bruno Walter, Wilhelm Furtwaengler, Dr. Karl Boehm and Hans Knappertsbusch.

Beecham Criticizes Covent Garden Trust

LONDON.—An attack upon the Covent Garden Opera Trust was made by Sir Thomas Beecham on Jan. 5, speaking at the annual conference of the Incorporated Society of Musicians at Brighton.

Sir Thomas asked particularly for evidence as to how the sum of some $400,000 had been spent in a year, "with little to show for it." He asserted that although the Trust had on its Board Sir John Anderson, chairman, Sir Kenneth Clark, Dr. William Walton, Sir Stanley Marchant and Sir Steuart Wilson, "there was not a single person who knew anything about opera or had practical experience of it." Despite the fact that the Trust has among its members such musicians as Prof. Edward Dent and those already named, there was "a total absence" of names of British musicians associated with this art over a long period, he charged, and particularly assailed the choice of Dr. Karl Rankl as musical director, on the grounds that a native Britisher should have been chosen. Sir Thomas also suggested that the plan should be halted which looked toward acquiring Covent Garden as a state-owned opera, and that a practical plan be submitted to the Government.

Sir Steuart Wilson, BBC Director of Music, replying the next day, said that Covent Garden had been rescued from becoming a permanent dance hall after the war, and charged that the British National Opera Company "broke up largely because we were unable to persuade Sir Thomas to believe in English opera singers." Running costs, he said, for Covent Garden are about $1,600,000 a year, which does not include production costs. The orchestra takes a third of this sum and the National Arts Council, subsidized by the Government, makes a grant of some $480,000. The personnel is 600.

ISCM Festival for Palermo

The 23rd festival of the International Society for Contemporary Music will be held in Palermo, from April 22 to 30. The festival, which will utilize the Radio-Roma Orchestra, will present the following programs:

April 22—Le Roi Roger, opera by Szymanowski.

April 23—Concert in honor of Schönberg's seventy-fifth birthday, including Pierrot Lunaire and String Trio, op. 45 (1947).

April 24—An old Italian opera (to be announced later). Le diable boiteux by Françaix. The Pit by Elisabeth Lutyens. Ballet Quarrtsiluni by Riisager.

April 25—Chamber music. String Quartet in one movement by Armin Schibler (Switzerland). Piano Sonata by Henri Dutilleux (France). Fifth String Quartet by Pijper (Holland). Canti di morte for soprano and instruments by Gino Contilli (Italy). Fourteen Ways of Describing the Rain by Hans Eisler (Austria).

April 26—Music with small orchestra. Fantasia Concertante for violin and strings by Matyas Seiber (Hungary). Canciones Castellanas for soprano and orchestra by Juan Orrego Salas (Chile). Variations for piano and ten instruments by Serge Nigg (France). Six Chansons for voice with strings and piano by Jean Binet (Switzerland). Concerto for two pianos by Bruno Maderna (Italy).

April 27—Chamber music. Fourth String Quartet by Pavel Borkovec (Czechoslovakia). Three pieces for Ondes Martinet, voice and percussion (in quarter tones) by Yvette Grimaud (France). String Quartet by Hans Erich Apostel (Austria). Sonnet to Dallapiccola for piano by Wladimir Woronow (Belgium). Nocturnos for contralto and string quartet by H. J. Koellreutter (Brazil). Primavera for flute, harp and strings by Charles Koechlin (France).

April 28—Orchestral concert. Fuga giacosa by Humphrey Searle. Piano Concerto by Lennox Berkeley. Second Suite from Thyl Claes by Vladimir Vogel (Independent). Second Symphony by Miroslav Kabelac (Czechoslovakia).

April 29—Orchestral concert. Variations for brass and strings by Marcel Mihaloviei (Rumania). Symphony for string orchestra by Karl Amadeus Hartmann (Germany). Symphony in miniature by Victor Legley (Belgium). Orphée, symphonic suite by Jean Louis Martinet (France).

April 30—The Cyclops of Euripides presented in the Greek Theatre at Taormina.

BUREAU ARTISTIQUE d' ATHENES 1936
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American Music Awards Founded by Sigma Alpha Iota

(Portrait on Front Cover)

WITH the release of Sigma Alpha Iota's second annual American Music Issue of Pan Pipes (front cover) has come the announcement of the fraternity's new program of American Music Awards. Through this means the fraternity hopes to encourage Americans to write compositions of musical merit, and to assist in the understanding of these works by providing channels for their study and performance.

Although previous years have seen the sponsoring of various composition contests by this national music fraternity, the plan now being inaugurated is of considerably larger scope and affords greater opportunities for promotional assistance than has previously been possible.

The Sigma Alpha Iota American Music Awards are established on a two-fold basis, designed for undergraduate fraternity members and for all American-born composers.

Two Phases of Awards

The first phase of the program begins this year with a College Chapter Competition for a choral work for women's voices and a piano work, open to Sigma Alpha Iota members under 22 years of age. The competition will be held in regional divisions according to ten geographical provinces of the fraternity. Judges will select one choral work and one piano work in each region to be accorded Honorable Mention rating. These Honorable Mention compositions from the ten province divisions automatically comprise the entries for a cash award of $25 in each of the two fields of choral and piano literature. Winning compositions will be announced in the fall of 1949, and will be given first performance at the Sigma Alpha Iota National Convention in 1950. All works receiving Honorable Mention as regional winners will be placed in the fraternity's Composers Bureau. Composers winning Honorable Mention will be eligible to enter the National Competition the following year.

The second phase of the American Music Awards program will be held during 1949-50, and is a National Competition open to any American-born composer between the ages of 22 and 35. The winning works will be published with a portion of the royalties retained by the composer, and will also be given first performance at the 1950 National Convention of the fraternity. Cash awards will be $300 for a choral composition and $300 for a piano composition.

Carl Fischer to Publish Series

To insure the permanency of the program the fraternity has made arrangements with the house of Carl Fischer, Inc., which will publish the Sigma Alpha Iota Modern Music Series. The first compositions to be released through this series are being presented as gifts from the three composer-judges for the competitions—Roy Harris of Utah State Agricultural College, Peter Mennin from Juilliard School of Music, and Burrill Phillips of the Eastman School of Music. Gustave Reese, of Carl Fischer, Inc., will serve as Special Consultant. The winning compositions in the National Competition will be published through this means, and proceeds from the published works will form the basis of future awards.

The American Music Awards program is under the direction of Rose Marie Grentzer, of New York City. Miss Grentzer is head of the teacher training department at Juilliard School of Music, and was formerly a member of the music faculty at the University of Michigan.

Other Aids to U.S. Music

Sigma Alpha Iota's American Music Awards augment a rather extensive program of promotional efforts for American music which has been in effect for several years. The more than 100 college and alumnae chapters of the fraternity annually present musicales composed entirely of contemporary American works. Most of these programs are open to the public, and it is felt they afford a particularly fine opportunity for the presentation of choral literature for women's voices, in addition to solo and ensemble works.

During the past year Sigma Alpha Iota's college chapters have been specifically encouraged to present to their school libraries at least one work written by an American composer in manuscript, published or recorded form. Of particular interest among these gifts were the manuscripts which the chapter at Eastman School of Music had prepared for presentation to the Sibley Musical Library in Rochester. Additional copies of the two works selected for presentation—Overture in C by Lawrence Rosenthal and Arioso for String Orchestra by Louis Mennini—were made so that they might be given to another American library. The scores were sent to the College of Puget Sound in Tacoma, Wash., home of one of the fraternity's newest chapters.

Official attention is continually given to assisting college and alumnae chapters in their promotional activities for American music. The fraternity's Composers Bureau serves as a clearing house for disseminating information about American composers and their works, a National Program Counselor affords assistance in building programs and supplies listings of new music for suggested chapter use, and many other channels at the fraternity's disposal are utilized to aid chapter endeavors.

KATHLEEN DAVISON, Sigma Alpha Iota's National President, glances through the Mennini and Rosenthal scores, both of which figure in the fraternity's program to aid American music.

THREE AMERICAN COMPOSERS WHOSE WORKS WILL BE PUBLISHED. L. to R.: BURRILL PHILLIPS, PETER MENNIN (Photo by Ashton of Hollywood), ROY HARRIS (Photo by Loyde Knutson.)

GUSTAVE REESE, Special Consultant for the American Music Awards.

AUSTRALIA

Opera Company from Italy Warmly Greeted in Commonwealth Tour

By DR. ALPHONS SILBERMAN

Sydney, N.S.W.

So far Australia is for opera performances given by visiting companies. This despite the fact that Conductor Eugene Goossens has been advocating for some time the building of an Opera House based on the scheme of the San Francisco War Memorial Opera House.

How popular this musical form is in Australia may be seen by the success which the present visiting company has enjoyed. This season is headed by Conductor Franco Ghione, known to American audiences, who was assisted by Manno Wolf-Ferrari, the young nephew of the recently deceased composer. The producer is Bruno Nofri, whose productions in South America have been mentioned many times in these pages.

The artists have been selected from various Italian opera houses. The roster includes: sopranos, Germana Di Giulio, Mercedes Fortunati, Rina Marlosa, Rina Malatrasi; mezzo-sopranos, Dora Minarchi, Maria Huder; tenors, Rodolfo Moraro, Alvino Misciano, Raffael Lagares, Aldo Ferracuti; baritones, Mario Basiola, Leo Piccioli, Ferdinando Li Donni; bassos, Antonio Cassinelli, Plinio Clabassi, Carlo Badioli and Augusto Romani.

The voices show the good average of Italian *bel canto* singing. The discovery among the singers is, in my opinion, Rina Malatrasi, a lyric soprano of fine quality, excellent appearance and outstanding feeling.

The repertoire of the company includes Puccini's Bohème, Tosca, Butterfly and Turandot, Verdi's Aida, Trovatore and Rigoletto, Massenet's Manon, Gounod's Faust, Donizetti's Lucia, Giordano's André Chenier and Rossini's Barber. After having performed in Melbourne and Sydney, the company will tour New Zealand.

Concert Visitors Announced

The Concert Direction of the Australian Broadcasting Commission announced the guest-artists for the coming season. We shall hear the Viennese soprano, Elizabeth Schwarzkopf, and the Rumanian pianist, Dinu Lipatti. Other artists include Rafael Kubelik, Czechoslovakian conductor, who visited Australia two years ago with great success, and a prominent tenor of the Berlin State Opera, Rudolph Schock. The Viennese duo-pianists, Rawicz and Landauer will visit us from January to March.

Eugene Goossens, permanent conductor of the Sydney Symphony Orchestra, leaves shortly on a visit to England. He will conduct the B.B.C. Orchestra there.

Scala Season to Include International Features

MILAN.—The opening of La Scala's opera season was scheduled on the traditional evening after Christmas, with Il Trovatore, conducted by Victor De Sabata, who was to return for the occasion from his triumphal debut with the Pittsburgh Symphony Orchestra in the United States. The cast was headed by Kurt Baum, of the Metropolitan, as Manrico. Other artists familiar to America who will be heard are Tito Schipa, Ramon Vinay and Eugene Conley.

In addition to guest appearances of the Vienna Opera in Nozze di Figaro and the Paris Opera in Pelléas et Mélisande, the performances by the local forces will feature several novelties. World premieres will be Regina Uliva by Giulio Cesare Sonzogno and Il Cordovano by Goffredi Petrassi. There will be first performances locally of Le Pauvre Matelot by Milhaud and Pizzetti's La Sacra Reppresentazione di Abram e d'Isaac. Die Walküre will be performed in the original and with new settings, and Debussy's Pelléas sung in French.

New scenery has been provided for Cimarosa's Matrimonio Segreto, Bellini's Puritani, Donizetti's Lucia and Favorita, Gounod's Faust, Verdi's Forza del Destino, Moussorgsky's Khovanstchina, Bizet's Carmen and Offenbach's Tales of Hoffmann. Also scheduled are Beethoven's Fidelio, and Manon Lescaut by Puccini. Traviata, Ballo in Maschera, Aida, Madame Butterfly, Hansel and Gretel and La Boheme are also on the calendar of possible productions.

The ballet repertory includes La Quattro Stagione by Vivaldi, choreography by Massine; a new investiture of Il Carillon Magico, by Pick-Mangiagalli (Massine); Passacagalia by Bach-Respighi, with scenario by Elsa Respighi and choreography by Wallmann; La Giara by Casella; Coppelia by Delibes; a Ravel bill including Daphnis et Chloe, La Valse and Bolero; De Falla's Three-Cornered Hat; Le Sacre du Printemps and Petrouchka by Stravinsky.

Tampa Symphony in 2nd Season

Five concerts are scheduled for the current season in the Municipal Auditorium of the Tampa, Fla., Symphony Orchestra, now in its second season. Conducted by Lyman Wiltse, the orchestra has 75 members, with Melvin Ritter, concertmaster. Soloists this season are Vina Barnden, Melvin Ritter, Ellen Faul, young artists (three local musicians selected through competitive try-outs) and Frank Edwinn. Out of town concerts are also planned. The orchestra has a subscription audience of 2,254.

BOSTON HAS U. S. FESTIVAL

Koussevitzky Offers Two Premieres Of New Scores by Hanson and Foss

By JULES WOLFFERS

Boston

WITH the Hub in year's-end recital doldrums, the Boston Symphony Orchestra supplied most of the musical news to usher out 1948. As a matter of fact, the 11th program of the Friday-Saturday series served a double purpose, farewell and greetings, as the dates Dec. 31 and Jan. 1 will show. There was a symbolic significance, too, for the romantically minded, for while Serge Koussevitzky started on his last calendar numerals as conductor of the orchestra, he gave renewed evidence of his faith in American music by programming the first of a two-concert American Music Festival.

Two first performances, three conductors, a brilliant soloist, and the presence of three composers gave variety a-plenty to the all-United States list. In addition, there were three works which the Boston orchestra had previously premiered.

To open proceedings came Henry Cowell's Hymn and Fuguing Tune No. 2. The purposely primitive-sounding music, an unpretentious harking back to William Billings, one of the first New England composers, was just right, psychologically and otherwise, for a curtain-raiser.

There was no other effort, however, to cast any backward glances, and with the next work, William Schuman's energetic and exuberant American Festival Overture, the audience was transported neatly into the flamboyance, stir and color that is New York City with the first three notes of the work blaring out the "call to play" of New York boys.

Hanson Piano Concerto Introduced

For the next item Dr. Koussevitzky retired in favor of composer Howard Hanson conducting the first performance of his new Concerto in G major for Piano and Orchestra, op. 36, Rudolf Firkusny, soloist. As far as performance is concerned, all hands turned in a fine job: the soloist played very well, Mr. Hanson is an authoritative and energetic conductor, while the players responded in full measure. The question that came to mind through most of the four-movement work was, is this really a piano concerto or is it not an orchestral piece with a rather important piano obbligato?

In truth, Dr. Hanson has scarcely realized the solo potentialities of the instrument in this, his only piano concerto. With the exception of two or three passages, the piano takes its place as part of the orchestral ensemble. Now there is, of course, nothing wrong with this procedure but it certainly does not make a piano concerto even in the Brahmsian sense.

Nothing, perhaps, infuriates a composer more than "helpful" suggestions from the critic, yet one dares to say that, were some of the solo piano sections distributed among the instruments and were the piano to be retained as part of the orchestration, we should have a very effective, interesting and pleasant piece of orchestral music to add to the contemporary repertoire.

Foss Memorializes Indian Leader

After intermission Lukas Foss marched on stage to give from his baton the initial hearing of his tribute to Mahatma Gandhi, Recordare, which Mr. Foss began on the day that the great Indian leader met his death. The music makes no attempt to illustrate any events surrounding Gandhi's life or death, nor does the title, derived from the traditional Requiem mass, have any ritual significance. Literally, the title means "to record" or "to remember." The composition serves as a personal tribute and is couched in very personal idiom.

There is more of nobility and reflectiveness present in Recordare than any depths of anguish or sorrow. While the composer's admiration of Stravinsky is to be noted, the one-movement work is Foss through and through. The musical ideas and development are both excellent but there is a tentative atmosphere through the piece which may mark the first gropings towards a new style. A short-breathed quality may possibly be due to too many changes in orchestral color but it seemed that no sooner was one becoming interested in what was unfolding than the composer jerks us on another track. This may be purely a personal reaction. The work as a whole is masterly and Mr. Foss scored an ovation due as much to his fine conducting as to the undoubted merits of his piece.

NEW SCORES LAUNCHED . . . Lukas Foss (atr.) and Howard Hanson, whose works were given first hearings by the Boston Symphony Orchestra in the initial program of its Festival marking Dr. Koussevitzky's valedictory year.

To close the program Dr. Koussevitzky returned to give us a truly magnificent performance of Walter Piston's Pulitzer Prize-winning Symphony No. 3. This is a remarkably fine work with a thrilling scherzo and as dashing a finale as any American composer has produced.

Mr. Piston was manifestly pleased with the performance, the audience obviously was happy about both work and performance and Dr. Koussevitzky was extremely gratified with everybody, which left all present, on and off stage with just the correct holiday feeling.

Bernstein Is Baton Visitor

The performance, the previous week, of the Haydn "Clock" Symphony and the Shostakovich Seventh under the guest leadership of Leonard Bernstein is not one that needs to be reviewed at length. Mr. Bernstein was superb particularly in the Shostakovich. He conducted scoreless the hour-long work and fired his players with all the zeal and dynamic energy that he himself possesses to such marked degree. The Haydn was charmingly done and was a novelty for most of the audience, the last performance by the Bostonians having taken place in 1895 under Emil Pauer.

The Russian work is an awe-inspiring piece of writing. It demands concentration from the hearer but it is filled with richly rewarding passages. After this third hearing there was little that one would like to see cut. Most of the audience evidently thought likewise for Mr. Bernstein and the orchestra were warmly applauded at the end.

Koussevitzky Given Scroll By Harvard Club

BOSTON.—Serge Koussevitzky on Jan. 6 received a scroll which made him an honorary member of the Harvard Club of Boston. The presentation, by Charles Watkins of the club, took place at a dinner of the organization attended by his entire orchestra, and honored his 25th year as conductor of the Boston Symphony. Other speakers were John Kieran; Henry B. Cabot, president of the orchestra; Boris Goldovsky, and Irwin Hoffman.

Goldovsky Named Musical Head Of the Worcester Festival

Boris Goldovsky has been appointed as the new musical director and choral conductor of the Worcester, Mass., Music Festival. He will succeed the late Walter Howe. Announcement of the appointment was made on Jan. 5 by Harry C. Coley, president of the Worcester County Musical Association.

Mr. Goldovsky is the director of the New England Opera Theatre, is also well known as a pianist and conductor, and has served as head of the opera department at the New England Conservatory. He also is associated with the Berkshire Music Center, and with the broadcasts of the Metropolitan Opera.

St. Louis Orchestra Features Soloists

St. Louis, Mo.

Martial Singher and Florence Quartararo were scheduled for a joint appearance with the St. Louis Symphony Orchestra, but a sudden indisposition caused Singher to cancel his engagement. In a last minute revision of the program, Vladimir Golschmann substituted orchestral numbers and Miss Quartararo admirably sang an aria from Boito's Mefistofele with the orchestra and a group of songs by Mozart, Fauré and Respighi to the piano accompaniment of Joseph Oswald. The orchestral list included a Vitali Chaconne, Berlioz's Damnation of Faust excerpts, Ravel's Alborada del Gracioso and the Dance of the Seven Veils from Strauss' Salome.

Munch Is Guest

Charles Munch was the guest conductor for the next pair, making a deep impression with his scoreless conducting of the Handel Water Music, Mendelssohn's Reformation Symphony, Debussy's La Mer and Dukas' Sorcerer's Apprentice. Nine recalls attested the enthusiastic approval of the distinguished visitor.

Harry Farbman, the orchestra's concertmaster, occupied the podium during Mr. Golschmann's midwinter vacation and for the next two pairs again impressed the subscribers with his fine abilities. He programmed the Beethoven Prometheus Overture, Mozart's Symphony No. 34, and Kodaly's Dances from Galanta. The soloist was Arturo Michelangeli, making his local debut. His interpretation of the Schumann Piano Concerto was, if somewhat on the virtuosic side, a truly arresting performance. Several insistently demanded encores also revealed his technical prowess to advantage.

The Christmas program included the Hansel and Gretel overture and Copland's A Lincoln Portrait, in which the narrator, Charles Galloway, gave a histrionically impressive performance. The program closed with a first St. Louis performance of the Shostakovich Ninth Symphony, of which Mr. Farbman projected a most carefully detailed reading.

For the December Popular concert, the enjoyable program under Farbman's direction included Prokofieff's Peter and the Wolf. Galloway as narrator invested the dialogue with humor. O. C.

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Paganini Quartet

Pasquier Trio
Trans-continental tour, Jan. 5 - April 15, 1948

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

Above, l. to r.: LAWRENCE EVANS, RISE STEVENS and JAMES MELTON; ROSARIO, WARD FRENCH and ANTONIO; RUTH ENDERS, FERRUCCIO TAGLIAVINI and VIVIAN TAYLOR. At right, staff of Community Concert Service in the Carl Fischer Concert Hall following one of the many recitals held during the 18th annual conference.

Community Concert Service in 18th New York Conference

THE 18th annual conference of Community Concert Service, division of Columbia Artists Management, Inc., was held in New York between Dec. 6 and 18. Again the 60 organization directors worked out the problems of audience building and heard as many Columbia artists as time would allow.

Ward French, president of Community Concerts and Chairman of the Board of Columbia Artists Management, opened the first conference session in the new Carl Fischer Concert Hall with the announcement that Community Concert Associations now number 1025. In subsequent sessions Mr. French traced the growth of the organized audience movement on this continent from his pioneering days in the work back in 1921 to the present time.

Mr. French explained that, of the three fields of music which involve audiences —concert, opera and symphony—America has become the capital for concerts, with five times as many concert audiences as exist in the rest of the civilized world combined.

"This has not just happened," Mr. French said, "It is the accomplishment of the organized-audience plan. The Old-World concept of concerts was 'music for analysis' on a deficit basis, and largely financed by government subsidy. The organized audience plan is the American answer to the problem of concerts on a high artistic level, and it exists only on this continent. It begins with good business and a balanced budget, makes the listener responsible for his own concerts, and is serviced by an organization which operates on the American concept that 'the customer is always right.'"

Expounds "Music for Enjoyment"

The problems discussed by Mr. French at the conference sessions were largely those of perpetuating concert audiences by expert booking and programming, which add up to what he terms "music for enjoyment." Mr. French explained: "Music for enjoyment does not mean 'Annie Laurie' and 'Old Black Joe.' The Community Concert audience has an artistic perception second to none, but it is composed of busy men and women who are more interested in what good music can do for them than in comparing fine points of artistic performance.

"In audience-building through the organized audience plan," Mr. French went on, "twenty-seven years of experience have taught us that it is always possible to raise a good audience for concerts in almost any community. Our accomplishment has been in perpetuating these audiences by combining expert booking and the highest artistic levels in programs designed for maximum enjoyment of the music."

Films for Campaigns

Vice-presidents Arthur Wisner and Robert Ferguson conducted conference sessions devoted to methods of conducting Community Concert campaigns to help associations in their efforts to raise the largest possible audience and attain the maximum number of concerts per year. New methods were introduced, among them a new 16mm film produced for Community Concerts to be called: A Carnegie Hall in Every Town.

Each morning of the two weeks was devoted to discussions, afternoons to hearing, in the Carl Fischer Concert Hall, four or five artists, most of them new to the Columbia roster and all not heard by the conference last year. Larry Bernhardt, Community's eastern manager, again arranged this part of the program as well as the parties given by the artists and attendance at recitals and opera performances.

New Artists Heard

Among the new artists heard for the first time as Columbia artists were: Genevieve Rowe, Helen George, Dorothy Sarnoff, Chloe Owen, and Vivian Della Chiesa, sopranos; Alice Howland, mezzo-soprano; Eva Gustavson, contralto; Louis Roney, Leopold Simoneau, Mario Binci, and William Upshaw, tenors; Oscar Natzka, bass-baritone; Michael Rhodes, Edwin Steffe, and Conrad Thibault, baritones; Irvin Laszlo, Sigi Weissenberg, Richard Farrell, and Alec Templeton, pianists; Szymon Goldberg, violinist; Pierre Bernac, baritone, and Francis Poulenc, composer-pianist; Samuel Sorin and James de la Fuente, piano-violin duo; Alfred and Herbert Teltschik, duo-pianists; and Jean Carlton, soprano, and Frank Rogier, baritone, in Menotti's The Telephone.

The opening social event was the first-day luncheon in the Chinese Chippendale room of the Dorset Hotel, given by the Columbia managers. Lawrence Evans, chief executive vice-president of Columbia Artists Management, presided, and F. C. Schang, president, was toastmaster. Speakers were managers Schang, F. C. Coppicus, Lawrence Evans, Kurt Weinhold, Andre Mertens, Horace Parmelee, Walter Brown, Ruth O'Neill, William Judd and Bruno Zirato. That evening conferees were entertained by Conrad Thibault, baritone, at his Firestone Hour broadcast.

Music and Festivities

The Metropolitan Opera was the location for festivities on Dec. 8, with Risë Stevens and James Melton in Mignon. The following evening Rose Bampton gave a dinner in Nyack, N. Y. On Friday night the group attended the recitals of Menahem Pressler and Maryla Jonas. Lunch on Saturday was at the lounge of Carnegie Hall as guests of the Philharmonic Piano Quartet. Sunday afternoon was devoted to the New York Philharmonic concert and the evening to a party at the home of Mona Paulee.

Other Social Events

Maryla Jonas gave a party in her Hampshire House apartment on Dec. 13. The next night the group attended the Tallulah Bankhead performance of Noel Coward's Private Lives.

The Waldorf Towers apartment of Mrs. William Rosenwald was the scene of a party, in honor of Edmund Kurtz, cellist. An "Italian" evening at the Sherry Netherland had Ferruccio Tagliavini, Pia Tassinari (Mrs. Tagliavini), Cloe Elmo, and Italo Tajo as hosts.

The conference closed with the Christmas concert of the Trapp Family at Town Hall.

Below, l. to r.: RUTH HARDENBROOK, BOB STAFFORD, EDMUND KURTZ, LUCILLE THOMPSON, GEORGE MESSICK, ELEANOR BRENNAN and WARD FRENCH; HAROLD WELCH, GLADYS PASCO, ORRIN JUEN, ITALO TAJO, IRENE FRACK and EARL HAWKINS; HESTER GRIMM, GERRY DEVLIN, RUTH ENDERS, CLOE ELMO, "Met" Opera mezzo-soprano, JACK HOWELLS, EDITH LEROY and CLEMENT KIEFER; JOEL KIMBALL, MARGARET BLACKBURN, JACK BEARD, DOROTHY MAYNOR, CRAIG HUTCHINSON, HESTER GRIMM, RUSSELL SIMMONS and DANIEL POOLE. (All photos by Ben Greenhaus.)

BUENOS AIRES

New State Symphony Is Founded; Mozart. Stravinsky Festivals

By JORGE M. WHITE

THE State Symphonic Orchestra has been created recently by a decree of the National Government. The new ensemble will be heard in Buenos Aires and other principal Argentine cities. More about its plans will be published in subsequent issues.

After an absence of 22 years Weber's Der Freischütz was successfully restored at the Colon under the baton of Erich Kleiber. Rose Bampton was a radiantly beautiful Agatha, who delivered her arias with musicianly finesse. Anton Dermota as Max sang with vibrant warmth and flawless high tones. Hans Hotter's Kaspar was superbly sung and acted. Olga Chelavine's graceful Anita was vocalized with pure, crystalline tones. Angel Mattiello's distinctive Prince Ottokar and Ludwig Weber's dignified Hermit completed the principals. Dr. Erhardt's *regie* had much to be admired and presented some impressive dramatic effects in the second act, with the aid of the new sets designed by Alfredo Guido.

Flagstad's "Farewell"

Kirsten Flagstad's "farewell" concert with the Colon Orchestra conducted by Robert Kinski was a thrilling experience. Mme. Flagstad opened her program with Beethoven's Ah perfido, conceived on big lines which communicated all the dramatic stress and overpowering emotional quality. A group of Grieg songs were illustrative of her sense of contrast. Senta's aria from The Flying Dutchman, delivered with phenomenal volume of voice and dramatic power, brought a long ovation. The final part comprised the five Wagner songs to poems by Mathilde Wesendonck, which enabled the singer to achieve touching tenderness and poetic ecstasy. Her famous intrepretation of Isolde's Liebestod closed the memorable program. Kinski offered a meritorious version of Gluck's Overture to Iphigenie en Aulide.

Mozart Festival under Kleiber

The final period of the season featured a Mozart Festival of 10 days conducted by Kleiber. Nozze di Figaro opened the series with a rather uneven cast. Bampton, starred as the Countess, sang with impeccable artistry. Clara Oyuela (Susanna), Irene Gromova (Cherubino), Angel Mattiello (Figaro), Victor Damiani (Count), Emma Brizzio (Marcelina), Carlo Giusti (Don Curzio), Victor Bacciato (Antonio), Consuelo Ramos (Barbarina), were successful at moments. The staging of Carlo Piccinato was skillfully handled.

Cosi Fan Tutte Restored

The subsequent revival of Mozart's Cosi Fan Tutte achieved a much higher level of excellence. Nilda Hoffman's beautiful, well trained lyric voice was equal to the taxing singing demanded of it by the role of Fiordiligi, ranging from coloratura measures to impassioned duets with the tenor. The Dorabella of Norma Palmieri was acted with the allure and charm so necessary in a rococo heroine. Dermota's Ferrando was sung with style and beautifully modulated tone. Renato Cesari's Guglielmo was convincing. Olga Chelavine gave an outstanding Despina, with clever comedy and clear tones. Carlos Feller was commendable as Don Alfonso. Dr. Erhardt's stage direction followed the gay, scintillant or sentimental quality of the work as required. Beautiful new costumes and sets by Hector Basaldua were a visual pleasure.

The final concert listed the infrequently heard Divertimento No. 5 (K. 187) for 5 trumpets, 2 flutes and cembalo, a work of much spirit, ingenuity and charm, followed by a brilliant execution of the Overture to Die Zauberflöte. Later came a clear exposition of the Concerto in C major for piano and orchestra, with Rosa Renard as soloist, done with true classic moulding. The Jupiter Symphony, set forth in masterful style, closed the program.

Ballets by Massine

Three ballets were offered with choreography by Leonide Massine, who supervised the Colon Ballet Corps. The Rimsky-Korsakoff Spanish Capriccio is familiar to ballet followers. The current Massine presentation, perhaps more spectacular than formerly, was done with terpsichorean skill and clarity of characterization by Maria Ruanova and Victor Ferrari and the entire ballet corps. New sets and costumes by Nicola Benois enhanced the colorful effect. Rouge et Noir, to the Shostakovich First Symphony, even if abstract and severe, retains its power and force, with beauty of groups and clever choreographic developments. Ana Istomina, Olga Ferri and Esmeralda Agoglia and Messrs. Ferrari, Moreno, Lommi and Tupin excelled as the principals. Sets and costumes by Henri Matisse exhibited bewitching combinations of colors. The new version of the Berlioz Fantastic Symphony was disappointing. For some reason, Massine consented to change his former beautiful choreography presented throughout the world by De Basil's Ballet Russe. Realistic *décors* and costumes of doubtful taste by Pierre Roy did not help to remove the painful impression. Tomin and Ruanova performed the leading parts. With these works and the revivals of Apurimac with music by Emilio Napolitano and De Falla's Three Cornered Hat (both with choreography by Wallmann) and The Dream of a Girl, with music by Johann Strauss, and choreography by David Lichine, the Colon 1948 season came to an end.

Symphonic Orchestra in Honegger Novelty

The Buenos Aires Symphonic Orchestra, also a municipal ensemble, gave a varied series of concerts. The initial ones under the baton of the permanent conductor Lamberto Baldi, featured a novelty by Honegger, A Holiday in Switzerland, of rich, colorful content, besides several works by Frescobaldi, Vivaldi, Beethoven and Respighi. A Mozart program comprised the Concerto for flute, harp and orchestra (K. 299), with Gerard Levy and Maria H. de Ubansky as soloists, and the "Prague" Symphony.

Gregori Fitelberg conducted the Berlioz Overture to Benvenuto Cellini, Prokofieff's Classic Symphony and the Tchaikovsky Fourth Symphony. The climax came with the presentation of Clemens Kraus, who opened his series with the Overture to Oberon (Weber), Enesco's Rumanian Rapsode and Tchaikovsky's Fifth Symphony. The Chopin First Concerto had Antonio de Raco as piano soloist. Another concert brought the triumphal appearance of Erno Valasek in the Tchaikovsky Concerto for violin and orchestra. Wilhelm Kempff was clamorously received with his towering interpretation of the Beethoven Concerto No. 3 for piano and orchestra.

A highly meritorious version of Bach's Magnificat with Nilda Hoffman, Tote de Igarzabal, Maria Pignanelli, Carlos Feller as soloists and with a chorus trained by Pedro Valenti Costa, under the baton of Lamberto Baldi, and a magnificent version of Fauré's Requiem, conducted by Ferrucio Calusio, were outstanding events. The final series featured a concert conducted by William Walton, who offered his ballet suites The Wise Virgins (a Bach arrangement) and Façade, also the Concertante Symphony by Frank Martin with Jorge Fontenela as able piano soloist.

Stravinsky's "Soldier" Danced

The season closed with a Stravinsky Festival, including two suites for small orchestra and the local premiere of Histoire du Soldat, with Regie by Margarete Wallmann under the orchestral baton of Washington Castro. Roger Fenonjois (the Soldier), Max de Balzac (the Devil), Norma Horvath (the Princess) and Andre Dumont (the Narrator) were successful—in their difficult parts. Basaldua's sets provided a harmonious frame to the generally effective Wallmann choreography.

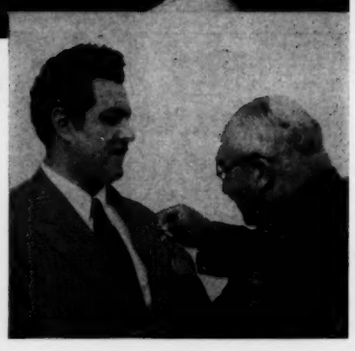
As homage to the Congress of the International Confederation of Societies of Composers, which took place recently in this city, a concert was offered by the Asociacion Sinfonica orchestra. It included the Fifth Symphony by William Walton, the Concertante Symphony by Martin, and works by the Argentine composers Gianeo, Alberto Ginastera and Garcia Morillo.

Recitals by William Kapell and Wilhelm Kempff, pianists, and Erno Valasek, violinist, and a meritorious version of The Art of the Fugue by J. S. Bach by Tila and John Montes were other interesting items of the musical season now closed.

Chillan, Ramon Vinay's Birthplace, Turns Out to Honor Opera Star

The picturesque agricultural town of Chillan, in the center of Chile, enjoys fame as the birthplace of Bernardo O'Higgins, the "George Washington" of that country, and of two noted musical artists, the pianist Claudio Arrau and the dramatic tenor Ramon Vinay, of the Metropolitan and La Scala. When Vinay recently returned to Chillan after an absence of 28 years, much of the population of nearly 50,000 turned out for a demonstration in the streets through which he passed, and the Mayor of the city, Don Guillermo Godoy Roa, decreed a public holiday in his honor. The local newspaper, La Discusion, brought out a special edition filled with pictures and stories about him.

At the Ecole Normale which the tenor attended as a boy, before being taken by his father to France, classmates from many parts of the country staged a reunion in his honor. At noon a luncheon was given for the singer at the Town Hall, where he was presented with a gold medal by the Mayor on behalf of the citizens. In the evening dignitaries of the municipality and the province, in full regalia, attended a concert by Vinay at the Teatro Central, packed to the rafters. Outside hundreds, unable to get in, stood waiting for hours to catch a glimpse of him at his entrance and exit. He gave many encores, being presented with several baskets of flowers, each brought to the stage by a Chillan schoolgirl, the latter rewarded with a kiss.



RETURN OF THE NATIVE . . . Cheering crowds greet Ramon Vinay in the village square of Chillan, and demand a short unaccompanied number. Below, Gold Medal of Honor of the municipality is bestowed on the tenor by Don Guillermo Godoy Roa, Mayor of Chillan. Vinay on Jan. 7 flew from New York to Naples to appear at the San Carlo Opera there and sing six return performances at La Scala, Milan.

The artist also visited the house in which he was born—only a few remnants of which remained from the earthquake of 1939; met former employees of his late father, Jean Vinay, who operated a saddlery and harness factory, and went back to see the music store from which he had purchased his first scores for study. His babyhood nurse, now elderly Ercilla Cordova de Gutierrez, was hugged by her former charge, and Guillermo Troncoso, retired member of the faculty of the Ecole Normale, manifested considerable embarrassment on being reminded that he had given the embryo star a zero grade in music!

Feted at Banquet

Vinay was flown to Chillan from Santiago in a special plane of the Chilean government and accompanied on the trip by an official entourage, headed by his former schoolmate, General Aurelio Celedon, now Commander-in-Chief of the Chilean Air Force. He was also accompanied by his brother and sister-in-law, Don Antonio and Señora Vinay, a niece and two nephews, who are residents of the Chilean capital city.

Previously in Santiago, where he sang seven performances of Otello, Carmen and Aida at the Opera Municipal, as star of an international company which included also Beniamino Gigli and Maria Caniglia, Vinay was honored at a banquet tendered him by the Union Club of Chile and another by the RCA-Victor distributors of Chile. The President of Chile and Señora Vidella also entertained for him with a special reception at La Moneda, the Chilean White House in Santiago. On this occasion the tenor was honored by his country in being presented with a special diplomatic passport, with which he now travels for his round-the-world engagements "on a mission of art for Chile."

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

Television Industry Set to Release 2,000,000 New Receivers in 1949

TELEVISION, "imminent" for so long, as everyone knows, arrived as a national factor in 1948. The Columbia Broadcasting System's Television Network on Jan. 1, 1948, consisted of one station, WCBS-TV, New York. By the end of the year, CBS had 28 television outlets extending as far west as Salt Lake City and Albuquerque, N.M. The NBC television network grew from four stations to a total of 25.

According to Brigadier General David Sarnoff, president and chairman of the board of RCA, "Television set production, for the industry as a whole, in 1949, will total approximately 2,000,000 receivers." Gen. Sarnoff believes that by 1953 the industry's production will reach close to 5,000,000, and by the end of that year the total number of sets in operation will be nearly 18,000,000. He also forecasts that by 1953 a coast-to-coast television network service will have been made possible by radio relays and coaxial cables.

Although new models are announced by several firms, Dr. Allen B. Du Mont, president of the laboratories that bear his name, has a word of reassurance for owners of current receivers: "One thing is certain: No obsolescence of present TV receivers is yet in sight. Existing operation standards have been set for years to come." Benjamin Abrams, president of the Emerson Radio and Phonograph Corporation, agrees that there is no danger of present-day television receivers becoming obsolete in the immediate future.

Business vs. Art

Judging by the releases from the major companies, television as an advertising medium is one of the main preoccupations at present. The theme of CBS's television clinic to be held in New York beginning Jan. 21, is "Television is a going business as 1949 begins."

It is not expected by the forecasters that television will become a medium entirely sponsored by advertisers. They believe that radio's present proportion between sponsored and sustaining programs will also prevail in the newer medium.

And how fares the artistic in all this plentitude of scientific and commercial achievement?

From the point of view of serious music, resounding successes — popular successes, as well as artistic—were scored by the symphonic programs with Toscanini and Ormandy and the video premiere of Metropolitan Opera opening night. These were large-scale efforts. What of solo performances, recitals and the like? The future will tell the story of how individual talent in the serious musical field can be adapted to the uses of the new medium.

New Type "Shots" Developed

Television technique is developing fast. As one of many examples, dissolving and panning shots recently were tried on Rudy Vallee, appearing on Ed Sullivan's "Toast of the Town" program over CBS. Vallee wanted to conduct the orchestra onstage, but because of audio difficulties had to settle for a remote setup. He directed from the stage, while the men remained in the orchestra section of the theatre.

To provide the proper illusion of proximity, Director Roland Gillett put a portable television camera on the stage and beamed it at the band. Then, coordinating this pickup with a central camera in front of the control room, he effected a series of intricate dissolve and double exposure shots which placed Vallee, ghost-like, in front of the band, as though he were working in its midst. Rapid panning shots between the stage and the band added to the feeling of proximity of leader and men.

Many such devices will be worked out by the ingenious directors in the video field as the incomparable possibilities, in space and sound media, are perfected.

Here's wishing a Prosperous New Year for Television!

SALUTE BEFORE THE DEBUT . . . Guido Cantelli, 28-year-old Italian conductor, protégé of Arturo Toscanini, is greeted by Samuel Chotzinoff, NBC general music director, and Walter Toscanini at a rehearsal preparatory to his American debut on Jan. 15 as guest conductor of the NBC Symphony (NBC, 6:30 p.m., EST). (NBC Photo.)

Bartok Opera, Bluebeard's Castle, Given U. S. Premiere

The first performance in this country of Béla Bartók's one-act opera, Duke Bluebeard's Castle, was given by the Dallas Symphony Orchestra, under Antal Dorati, and guest singers on Jan. 8 and broadcast on NBC's series, Orchestras of America. The Béla Balasz text was sung in an English translation by M. D. Calvocoressi. Singers heard were Olga Forrai, formerly of the Chicago Civic Opera, as Judith, and Desiré Ligeti, bass-baritone, as Bluebeard.

The score, which had its premiere in 1918, is in the post-Wagnerian style of music drama, markedly melodious, with continuous orchestral tissue and with a notable influence of Hungarian folk themes. The later radical manner of the composer is only occasionally suggested in striking orchestration.

The work is a long discourse between Judith and Bluebeard, in which the heroine opens one by one seven doors, finding behind the last one three wives whom he did not behead. At the finale, after being lauded by him as his "chief jewel" and crowned with diamonds, she takes her place heroically with the other three. The philosophic text underlines various traits of feminine and masculine nature, particularly the emotional servitude of the former to the latter. In some respects it resembles the story of Dukas' Ariane et Barbe-bleue, on the same theme.

The performance was markedly successful in attaining atmosphere, and in underlining the tragic intensity of expression. Mme. Forrai and Mr. Ligeti captured in large degree the musical style of the work, though their English pronunciation was not at all times distinct. Mr. Dorati's reading of the score was powerful and smoothly coordinated, and the general effect was of a stage masterpiece, forcefully brought to life by able musicians. R. M. K.

WNYC's Current Headliners

WNYC, New York's municipal station, in its January-February Masterwork Bulletin, mentions that the notable Masterwork (recorded) Hour has passed its 14,000th performance. They also stress: The Frick Collection Concerts (Suns., 3:00 p.m.) currently offering the Budapest String Quartet, Jan. 16; Griller Quartet, 23; Maryla Jonas, 30; Gregor Piatigorsky, Feb. 6; Jacques Thibaud, 13; Webster Aitkin, 20; and Joseph Szigeti, 27.

National Association of American Composers and Conductors, broadcast from Times Hall, Mondays, Jan. 10 and Feb. 28, 8:45 p.m., and Wednesdays at 6.00 p.m.

Chatham Sinfonietta from the New School for Social Research, Sundays in February, 5:00 p.m.

Juilliard School of Music Concerts, Fridays, 8:30 p.m.

Brooklyn Museum Concerts, Sundays, 2:00 p.m.; children's concerts, Saturdays, 2:00 p.m.

Washington Heights YMHA Orchestra, Sundays, Jan. 2, Feb. 6 and 20, 8:30 p.m.

City Amateur Symphony Orchestra, Sundays, Jan. 30 and Feb. 27.

Artist Recital Previews from Music School Settlement, Saturdays, Jan. 15 to Feb. 12, 9:00 p.m.

Society for Forgotten Music from Fifth Avenue Public Library, Sunday, Jan. 30, 8:30 p.m.

Tenth Annual American Music Festival, Feb. 12 to 22.

Radio and Television Officers Elected

Mark Woods, president of American Broadcasting Company, has announced the election of two vice presidents—Ernest Lee Jahnecke, Jr., in charge of the stations department for both radio and television, and J. Donald Wilson, in charge of programs.

George F. Maedel has been elected vice president and general superintendent of RCA Institutes, Inc., according to George L. Van Deusen, president.

George Zachary, radio producer and director who has been free lancing since coming out of military service, has joined the program staff of CBS Television as a director.

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THE DANCE By ROSALYN KROKOVER

"Apology for Dancing" Finds Ballet an Ultimate in Creative Art

Recently we re-read Rayner Heppenstall's book, Apology for Dancing, which was published in England in 1936. It is a keenly-written, though disturbing book, completely unorthodox in some of its views, a bit chip-on-the-shoulder-ish, definitely conservative in philosophy, and irritable in tone throughout. Heppenstall, too, is something of a literary stylist and, beneath his gruff exterior, quite a sentimentalist (as many conservatives are). He has much to say about the meaning of tradition, about the sexual side of ballet, about the damages done by certain innovators.

Whether or not one accepts his rarified views, they make remarkably stimulating reading. Heppenstall is in love with the human body and its capabilities as an expressive medium. Even pure virtuosity does not especially bother him.

"It was Legnani," he writes, "who . . . amazed the world by performing thirty-two fouettés on the spot. There are pure-minded esthetes and esthetic moralists who are still outraged by the thirty-two fouettés. It has nothing to do with art, they say, but only with Acrobatics and the attendant vulgarities. True. . . . But there is a curious exhilaration about it, a power which may not be the power of plastic beauty but is no less compelling on that account. That the stupid and ungainly human body should be able to turn itself into both top and whip is not only remarkable. It is also highly admirable, even awe-inspiring, an absurdity which can properly be called sublime. The first achievement of thirty-two fouettés was a sign of the Dancer having reached a certain level of stylistic perfection with ease and superfluous energy enough to allow him to begin a display of incredibly pure virtuosity within the stylistic framework."

Muscle, Not Soul

Basically, Heppenstall's philosophy can be summed up in the following words (page 124 of his book): "The Dancer must always be concerned, supremely, with muscle, not soul. . . . Man, in his natural state, plainly, is a thoroughly unsatisfactory piece of work: in form, in moving, far from express and admirable, as a rule, and much less like an angel, in action, than a well-bred whippet is. . . . And Ballet, fundamentally, is an attempt to defeat this fact, to reveal man as, also, 'an infinite reservoir of possibilities,' which, however, needs Tradition and Organization, as the commoner kind of reservoir needs filters and drain-pipes. . . . It is a struggle between a wastefully complex muscular system, designed for a limited range of animal acts and offices, and the economy, the simplicity, in line and mass, of the postures and movements —the Physical Ideas—to which his body, as a material of Art, aspires."

Cabell's View

These are the remarks of a romanticist. Transpose them, and they are the remarks of a poet. Indeed, they have a familiar ring, which is not surprising considering that the American novelist, James Branch Cabell, has written some twenty or so books on virtually the same subject—man's inadequacy on earth and his adequacy in art; his helplessness in life and his nobility in dreams (expressed by the great works of literature). With Heppenstall in mind, read this passage from Cabell's Beyond Life: "And so today no one upon the preferable side of Bedlam wishes to be reminded of what we are in actuality, even if it were possible, by any disastrous miracle, ever to dispel the mist which romance has evoked about all the human doings; and to the golden twilight of which old usage has so accustomed us that, like nocturnal birds, our vision grows perturbed in a clearer atmosphere. And we have come very firmly to believe in the existence of men everywhere, not in fact as they are, but 'as they ought to be.'"

Literature vs. Legs

Cabell's words are virtually synonomous with Heppenstall's. Ballet, like literature, expresses man not as he is but as he ought to be. It is a process of idealization; and hence, as might be expected, Heppenstall sees nothing of permanent worth in the free dance, just as Cabell sees nothing of permanent worth in realistic literature. The analogy between the two men could be carried even further, because Heppenstall writes: "For all Art, all Creation, is the end of a powerful and sustained love pact between the Artist and his Material: his words, his musical tones, his pigments. There is courtship, long and difficult and delicate wooing, and the final-seeming creative act of love, which is never final." Cabell sums it up, more pithily, as the uncontrollable desire of the artist to "write perfectly of beautiful happenings." And with Cabell, the final-seeming act, too, is never final.

Today's Realism Opposed

This is dangerous doctrine in these days. Today we incline toward the realistic, not the romantic (in its esthetic sense). Our ballet (cf. Orpheus, to mention a much-admired recent work) tends toward the specific and detailed rather than the general; and by the very fact that it so painstakingly tries to leave everything to the imagination, it leaves nothing. We are moving away from Heppenstall; we are long removed from Cabell, who is rather a forgotten figure these days. Yet, in many important respects, both are right. Art is a means of release, not an emphasis of what is. It is a religion (or perhaps the other way around: religion is a form of art); it is one of the few ways man can dream and make believe; it is a lack of what is in man's own life and what he sees around him. It is a release, though not generally an escape; it heightens, not loses. And hence, as Heppenstall maintains, the emphasis on pure body values in ballet, used legitimately, does help "defeat the fact" that our bodies are not as beautiful as they should be, our movements not as graceful. In short, the really great ballets like Swan Lake or Pillar of Fire heighten experience, or show men and women not as they are but "as they ought to be." Which is one of the reasons why ballet, as an art form, can be one of the most excruciatingly beautiful experiences a beholder can achieve, for no other art can give the equivalent in empathic (hence heightened) response. And while neither Heppenstall nor Cabell can supply all the answers, their opinions are worth pondering.

Dances of the Spanish provinces . . . Interpreted by Pilar Gomez, Federico Rey and Tina Ramirez on the Around the World with Dance and Song Series at the Museum of Natural History. (Photo by Bruno of Hollywood.)

Dance News

Because of the enthusiastic public response to the Around the World with Dance and Song series at the Museum of Natural History, the first season of subscription concerts has been announced. The series, supervised by Hazel Lockwood Muller, will include an afternoon program especially adapted to children and an evening program by the same artists for adults on seven Thursdays starting Feb. 10 and continuing through May 5. Among the artists and groups will be the Korean Dance Troupe (Feb. 10), Dvora Lapson and Company (Feb. 24), Reginald and Gladys Laubin (March 10), Polyanka Ensemble (March 24), Lyda Alma and Yianni Fleury (April 7), Traditional Haitian Rhythms with Josephine Premice and Jean Leon Destine and Group (April 21), and the final recital will be given by La Meri, assisted by Juana and a company. . . . For the third year a group of dancers from Bennington College are touring with a dance program during their non-resident term. The itinerary of the two-week tour which begins March 2 includes Cornell, New York University, Kidmore, and Smith College. The ten students who comprise the group have composed and directed the program under the supervision of William Bales of the Dudley-Maslow-Bales Trio and Bennington College and Martha Hill of New York University and Bennington. The members of the group are: Patsi Birsh, Helen Cappel, Barbara Corey, Joan Dubrow, Allegra Fuller, Betty Ann Gillett, Gail Greig, Bert Prensky, Doris Lee Robbins (pianist and dancer) and Nancy Smith (technical director). . . . Mata and Hari gave a dress rehearsal of their program, Danced Theater, at the Y.M.H.A. on Dec. 28.

How Many R.P.M.'s?

R.P.M. refers to Revolutions per Minute, and the record-buying public during 1949 is going to hear much about 33 1/3 versus 45 R.P.M. discs. The Columbia microgroove disc, issued last year, was favorably received, and many manufacturers began to incorporate 33 1/3 mechanisms into their machines. At present, Columbia offers 7-inch, 10-inch and 12-inch discs, lasting anywhere from 6 minutes to 45.

RCA-Victor recently unveiled a new disc of its own—one that revolves at 45 R.P.M.—an entirely new standard. This disc is claimed to be distortion-free, noiseless, and of a fidelity hitherto unavailable. It must be played on a new type of changer that Victor has devised to go with it—a new departure in record changers, with about a 2-second interval between changes. Like the Columbia long-playing machine, Victor's (complete with motor, arm and changer) can be plugged into any standard phonograph. The Victor disc, though, is not long-playing, lasting about five minutes a side.

Whether the new 45 R.P.M. system will be universally adopted remains to be seen. From present indications it would appear that the 33 1/3 will be more generally used, since it is rumored that several large companies are considering the latter speed, while the Mercury Record Corporation has definitely announced that they will press 33 1/3 R.P.M. microgroove records, using a repertoire drawn from a catalogue of "some 20,000 classical masters."

La Meri — Dances of India - Spain The Orient Latin America — 110 E. 59 St., N. Y. 22

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IVA KITCHELL — DANCE SATIRIST — Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

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LOUKIA — GRECIAN DANCER — Suite 701 119 W. 57 St., N. Y. C.

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JUANA — Dances of Orient and Spain Concerts and Illustrated Lectures — 134 W. 58 St., N. Y. 19, N. Y.

PICKUP CHATTER

One of the finest pieces composed this generation has been recorded for the first time—Bartok's Concerto for Orchestra. This is powerful, imaginative music, somewhat set off by Magyar folk elements (which are never too distant from Bartok's melos). It is part neo-classic, part romantic, part nationalistic, but it defies ready classification; and if present-day music can show anything more heartfelt than the Intermezzo movement, it has been keeping it secret. The recording is brilliant throughout, and Reiner's interpretation is perceptive. One can think of no better way to set the musical New Year off to a good start.

The album of Midsummer Night's Dream music conducted by Toscanini is notable for the wealth of excerpts presented: the Overture, Nocturne, Intermezzo, Scherzo, Wedding March and Finale (the latter with a women's chorus and the solo soprano of Edna Phillips). Chances are that very few listeners—even professionals—have heard that Finale, which duplicates much of the material present in the Overture. Toscanini conducts with unfailing precision and taste, and the recording is excellent (as, indeed, most orchestral recordings currently seem to be). Another Mendelssohn work, not too often recorded, is the Ruy Blas Overture, given a controlled reading by Monteux. In this version, a preponderance of bass tends to dull the brightness of the sound.

Two standard symphonies include Beethoven's First and the oft-recorded "New World" by Dvorak. The Beethoven is not Walter's most successful attempt, being a little cumbersome and ragged. Many people, however, will accept the intent for the deed in Walter's case, especially since the noted conductor clearly shows his affection for the music. As for Stokowski, his affection is so great that he all but smothers the score. It is his third recorded version. Here he touches up the orchestration a bit, the most noticeable example being the insertion of a tam-tam in the last movement. Some fine things are present, nevertheless, including a lightness of texture in the first movement that not many conductors can obtain. The earnest Ormandy set is a more faithful reading, though hardly as sensational. Ormandy is heavily represented this month. His version of the Haydn G major Symphony is competent, even if a smaller orchestra would have brought out more details. His Après-midi d'un faune is suave and rich-sounding, his Hungarian Rhapsody typically brilliant. The latter is also known as the Hungarian Fantasia for piano and orchestra, and in addition is No. 14 of the solo piano rhapsodies.

A brief mention about the music for films. With the possible exception of the Vaughan Williams piece (which in any case is not a particularly distinguished effort), all the music sounds alike as regards thematic invention, workmanship and musical probity (rather nil). The best things are the orchestrations, and *they* sound pretty well standardized, also.

Piano and Chamber Works

A pair of works for piano and orchestra include Chopin's Andante Spianato and Rachmaninoff's Rhapsody on a Theme of Paganini. Rubinstein, in the latter work, has been given superb recording, though it is a little overloaded near the end. He revels in music like this; it is thrilling playing, even in relation to the old Rachmaninoff set. A more recent version by Moiseiwitsch had more style, but less strength and excitement. There is a defect in the last side of this reviewer's copy; right at the end there is a jump where the piano leaves out the fraction of a measure.

Claudio Arrau's album of the Chopin is possibly the only version where the Polonaise is accompanied by orchestra (the music is usually played as a piano solo, since the orchestra was a needless gesture on Chopin's part). Barring a few moments where the piano is glassy in the upper registers, the recording is excellent. Arrau, a hugely competent virtuoso, plays with taste and clarity.

Some of the smaller companies have had the initiative to press some music that is now available for the first time in America. The Delius Violin Sonata is one; and while it is not the composer at his best—the loose, rhapsodic writing becomes monotonous, after a while—there are many beautiful moments. Kaufman's violin playing captures the richness of the idiom, though the balance is a little too much in his favor for the best interests of ensemble. Kaufman also is featured in Vivaldi's The Four Seasons, which is rarely heard in concert. This work is the equivalent of four small violin concertos, each of the seasons being a miniature three-movement piece in concerto form. It also is an early example of program music—thunderstorms, peasant dances, hunting scenes, the warbling of birds, etc., play a part. Musically the pieces are utterly charming, and the performances are clear-cut and musicianly. Kaufman gets a singing line to the solo part, and his running passages are neatly accomplished.

Mercury Records has released the Cimarosa-Benjamin Oboe Concerto, adapted from keyboard sonatas by the early Italian master. The arrangement is discreet enough not to mar the simplicity of the originals, and the concerto turns out to be charming, melodious music, well played and equally well recorded. Mercury also features the violinist David Oistrakh, another of Russia's contribution to today's virtuosos. The encore pieces played here were recorded in Prague at the 1946 Festival. Not much can be said in favor of the choice of music, but on the level of skill, variety of tone, technique and bowing, Oistrakh's offerings are impressive, to say the least.

An interesting piano single from Victor, played by Ania Dorfmann, contains Nos. 3, 4 and 7 of Schumann's Fantasiestuecke. We need a complete recording; pending that, this disc will serve as a sensitive appetizer. And mention must be made of the first recording of Hindemith's E flat Quartet, intellectually organized music with a marvellous pizzicato ending. Hindemith, for the most part, has written in angular lines. After hearing it a few times, one develops much respect and admiration for the quartet, but hardly affection.

Pigeons on the Grass, Alas . . .

It is unfortunate that Virgil Thomson's clever opera, Four Saints in Three Acts, should be remembered more for the Stein libretto than for the music. "Pigeons on the grass, alas" created much amusement in its day; so did any number of the tantalizing Steinisms. Yet those hard to understand and easy to ridicule lines are not the most important element of the opera; and, anyway (if The Mother of Us All, Thomson's later opera to a Stein text, is any indication), what seems impossible when read has a habit of making sense when seen on the stage. Aside from the difficulties of the text, Four Saints can be described as not in the least forbidding. Thomson's music moves smartly along, in a completely anti-Wagnerian manner. Its harmonic and melodic outlines vary between American and French, with a few substantial doses of Handelian part writing added. There is much humor, of a sophisticated sort, and some grateful textual settings. The cast, almost identical with the Negro group which sang the premiere in 1934, is more than acceptable.

Operatic Music

Daniza Ilitsch's first records contain a series of duets which are sung with Kurt Baum and Richard Tucker. She is a soprano with great potentialities, but her voice is not always under control. The quality is fine, the range wide, the production uneven, the singer's musicianship not always mature. Her work with Tucker in the Otello duet is very convincing; it is unfortunate that that standard was not maintained. Baum sings competently. Tagliavini's single disc of Massenet arias is smoothly sung, but what are those crooning-like sounds in Le Rêve? In her single disc, the mezzo-soprano Ebe Stignani makes her debut under an American label. Her aria, better known as O Mio Fernando, demonstrates an enormous voice used in the grand style. Some notes that are a shade off pitch might offend the sensitive ear, and in some of the high notes there is a tiny uncertainty in production, but there are enough natural attributes to stock a dozen of ordinary mezzos.

In her Cetra album, the soprano Gabriella Gatti sings with a warm, lyric voice, admirably colored. It is rather heavy for a soprano, but used with consistent artistry and musicianship, especially in the seldom-heard Monteverdi aria. The Oberon excerpt, sounding strange in its Italian setting, emerges with strength. Recorded in Italy, the discs have smooth surfaces and good balance between soloist and orchestra.

William Horne sings energetically in Beethoven's An die ferne Geliebte cycle. He has a fresh lyric tenor which he employs objectively. A little more shading and variety of tone would have added to the results of this set. The recording is excellent, with plenty of space and resonance behind it. Nelson Eddy's second volume of Stephen Foster contains 18 songs in all, sung with good diction and obvious sincerity. The dripping orchestral accompaniments are no help at all. Finally, the disc by Giuseppe di Stefano contains two better than average specimens of Italian folk song. Cantu a Timuni, indeed, is almost impressionistic. Both are effective, and both are sweetly sung.

R. K. S.

Long-Playing Discs

A new group of Columbia long-playing discs now are available. These include the Tchaikovsky Piano Concerto in B flat Minor, with Levant and the Philadelphia Orchestra conducted by Ormandy (disc ML-4096; from current releases); the Music of George Gershwin with Andre Kostelanetz and his Orchestra (10-inch disc ML-2026; from the April, 1945 list); Sibelius' Seventh Symphony conducted by Beecham and the N.Y. Philharmonic (from the April, 1943 list) and Wagner's Siegfried Idyll conducted by Rodzinski and the N.Y. Philharmonic (from the August, 1946 list; both on disc ML-4086); Schubert's C major Symphony, with Walter and the N.Y. Philharmonic (disc ML-4093; from the June, 1947 list); Stravinsky's Sacre du Printemps, with Stravinsky conducting the N.Y. Philharmonic (disc ML-4092; from the Oct., 1940 list); Ravel's Quartet in F played by the Budapest Quartet (disc ML-4091; from the Dec., 1940 list); Rimsky-Korsakoff's Scheherazade with Ormandy and the Philadelphia Orchestra (disc ML-4089; from current lists); the Brahms Third Symphony with Ormandy and the Philadelphia Orchestra (disc ML-4088; from the Jan., 1947 list); Bartok's Concerto for Orchestra, with Reiner and the Pittsburgh Symphony (disc ML-4102; from current releases); Beethoven's First Symphony, with Walter and the N.Y. Philharmonic (10-inch disc ML-2027; from current releases); and a collection of Bach organ music, played by E. Power Biggs (disc ML-4097; from the April, 1948 list).

RECENT DISC RELEASES

Orchestral

BARTOK: Concerto for Orchestra. Pittsburgh Sym., dir. Reiner. Columbia MM-793, 6 discs, $8.50.

BEETHOVEN: Symphony No. 1. N. Y. Philharmonic, dir. Walter. Columbia MM-796, 4 discs, $6.

BENJAMIN (arr. Richardson): Jamaica Rumba; CURZON: The Boulevardier. Queen's Hall Light Orch., dir. Torch. Columbia 10-inch disc 17561-D, $1.

DEBUSSY: Prélude à l'après-midi d'un faune. Philadelphia Orch., dir. Ormandy. Columbia disc 12917-D, $1.25.

DVORAK: New World Symphony. Leopold Stokowski and his Symphony Orchestra. Victor set DV-25, 5 plastic discs, $11.

HAYDN: Symphony No. 88 in G. Philadelphia Orch., dir. Ormandy. Columbia MM-803, 3 discs, $4.75.

LISZT: Hungarian Rhapsody No. 1. Philadelphia Orch., dir. Ormandy. Columbia disc 12928-D, $1.25.

MENDELSSOHN: Incidental Music to A Midsummer Night's Dream. NBC Sym., dir. Toscanini. Victor DM-1280, 4 discs, $6.

MENDELSSOHN: Ruy Blas Overture. San Francisco Orch., dir. Monteux. Victor disc 12-0657, $1.25.

MUSIC FOR FILMS: GRAY: This Man Is Mine; Stairway to Heaven; ROZSA: Spellbound; VAUGHAN WILLIAMS: The Lives of Joanna Godden; SPOLIANSKY: Wanted for Murder. Charles Williams and the Queen's Hall Light Orch.; Ernest Irving and the Philharmonia Orch. Columbia MM-794, 3 discs, $4.75.

Instrumental

BEETHOVEN: Für Elise; DEBUSSY: Reverie. Jose Iturbi (piano). Victor 10-inch disc 10-1458, $1.

CHOPIN: Andante Spianato and Polonaise (Op. 22); Waltz in E flat (Op. 18). Claudio Arrau (piano) and Little Orch. Soc. dir. Scherman. Columbia MX-307, 2 discs, $3.50.

CHOPIN: Nocturne in E flat; PROKOFIEFF: Melodie; TARTINI: Variations on a Theme by Corelli; SCRIABIN: Nocturne in F sharp minor. David Oistrakh (violin), acc. Abram Makarov. Mercury set DM-27, 2 discs, $3.92.

CIMAROSA (arr. Benjamin): Concerto for Oboe and Strings. Mitchell Miller (oboe) and Saidenberg Little Symphony, dir. Saidenberg. Mercury set DM-6, 2 10-inch discs, $2.88.

DELIUS: First Violin Sonata. Louis Kaufman (violin) and Theodore Saidenberg (piano). Concert Hall Society set AO, 2 plastic discs, $5.25.

GREEN: Romance; MOZART: Minuet in D. Yehudi Menuhin (violin), acc. Gerald Moore. Victor 10-inch disc 10-1459, $1.

HINDEMITH: Quartet in E flat (1943). Budapest String Quartet. Columbia MM-797, 3 discs, $4.75.

KREISLER: Liebeslied; Liebesfreud. Zino Francescatti (violin), acc. Artur Balsam. Columbia 10-inch disc 17560-D, $1.

MENDELSSOHN: Song Without Words (Op. 19, No. 1); STRAVINSKY: Berceuse (Firebird); SHOSTAKOVICH: Danse Fantastique. Jascha Heifetz (violin), acc. Emmanuel Bay. Victor 10-inch disc 10-1458, $1.

RACHMANINOFF: Rhapsody on a Theme of Paganini. Artur Rubinstein (piano) and Philharmonia Orch. dir. Susskind. Victor DM-1269, 3 discs, $4.75.

SCHUMANN: Traumeswirren; Warum; Grillen. Ania Dorfmann (piano). Victor disc 12-0424, $1.25.

VIVALDI: The Four Seasons (Concerti delle Stagioni). Louis Kaufman (violin), Edouard Nies-Berger (organ), Edith Weiss-Mann (harpsichord) and Concert Hall String Orch. dir. Henry Swoboda. Concert Hall Society set AR, 2 volumes, 3 plastic discs each, $7.35 a piece.

Vocal

BEETHOVEN: An die ferne Geliebte. William Horne (tenor), acc. Franz Rupp. Mercury set DM-8, 2 10-inch discs, $3.15.

CHANSONS PARISIENNES: Les Amants de Paris; Monsieur Lenoble; Il pleut; etc. Edith Piaf, with orch. dir. Robert Chauvigny. Columbia set F-5, 4 10-inch discs, $4.90.

DONIZETTI: Fia dunque verse; Se il giusto tuo disdegno (La Favorita). Ebe Stignani (mezzo) and Sym. Orch. of the Augusteo, Rome, dir. Bellezza. Columbia disc 72727-D, $1.25.

FOSTER: Songs (Vol. II). Nelson Eddy (bar.), with chorus and orch. dir. Armbruster. Columbia MM-795, 4 discs, $6.

MASSENET: Pourquoi me réveiller (Werther); Le Rêve (Manon). Ferruccio Tagliavini (tenor) with Victor Orch. dir. Morel. Victor disc 12-0659, $1.

MONTEVERDI: Lamento di Arianna; VERDI: Morrò ma prima in grazia (Ballo in Maschera); WEBER: Piangi mio cuor (Oberon). Gabriella Gatti (sop.) with orch. dir. Fernando Previtali. Cetra set 112, 2 discs, $4.68.

SICILIAN FOLK SONGS: Cantu a Timuni; A'Barcillunisa. Giuseppe di Stefano (tenor) with orch. dir. Erede. Victor 10-inch disc 10-1461, $1.

THOMSON: Four Saints in Three Acts (abridged version). Beatrice Robinson-Wayne (sop.), Ruby Greene (con.), Inez Matthews (sop), Edward Matthews (bar.), Charles Holland (ten.), David Bethea (ten.), Randolph Robinson (bar.), Altonell Hines (mezzo), Abner Dorsey (bass), and chorus and orch. dir. Thomson. Victor DM-1244, 5 discs, $7.25.

VERDI: Pur ti riveggo; Sovra una terra estrania; O terra, addio (Aida); Miserere (Trovatore), Daniza Ilitsch (sop.) and Kurt Baum (tenor) with orch. and chorus of the MOH dir. Max Rudolf. VERDI: Teco io sto-gran dio; M'ami, m'ami (Ballo in Maschera); Già nella notte densa; Ed io vedea (Otello). Daniza Ilitsch (sop.), and Richard Tucker (tenor) with MOH Orch. dir. Rudolf. Columbia MM-798, 4 discs, $6.

Thompson Sings in Toronto

TORONTO.—William Franklin Thompson, tenor, was presented in recital by the Young People's Society of St. Andrew's Presbyterian Church in the Royal Conservatory Concert Hall. In a program of old and modern English songs and German arias and Lieder, Mr. Thompson proved notable for good musicianship and fine singing. Weldon Kilburn was the accompanist.

J. A. W.

SILHOUETTES By MARY CRAIG

An American in London

SEVERAL tokens and tributes brought back by prima donna Doris Doree of the Metropolitan and Covent Garden will be cherished, whether she is singing in the Americas or in Continental Europe and the Isles. To mention a few, the laurel wreath presented with a flourish of trumpets and an applauding King and Queen after the Trovatore at the Royal Opera in Copenhagen; the fan, inscribed with the composer's name, which she uses as the Marschallin in Richard Strauss' Rosenkavalier; the many letters from "fans" and press clippings garnered during her appearances in England; and, finally, but not least, a series of violins of various sizes, ranging from the tiniest to regular stature, commemorating special appearances or discovered as collector items in curiosity shops.

Her own career is an example of a life in music which developed gradually and, sometimes, fortuitously. Singing was a second career choice for Doris Doree. Her mother was a dancer with a large school and naturally, the young girl grew up and was trained in the fundamentals of the art. It was while she was on tour with her own concert troupe that the accidental illness of a member necessitated song substitution.

"And for the first time I discovered that people were willing to listen to me," Miss Doree relates. After that, the voice lessons which had been incidental became paramount. She formulated a schedule which soon grew into intensive daily voice work—including Sundays.

Dance Training Helped

Roles were prepared for performance as soon as the young voice could "take them," even though no engagements were in sight. Doree was ready and equipped with an entensive repertory for recital and opera when the light of recognition began to break upon her. She had in addition to a naturally fine voice a rhythmic sense of timing, body coordination and musicality gained from the dance training. All this helped.

Miss Doree believes that the experience at Covent Garden and the opportunity to sing rôles not on the agenda for her here has been invaluable.

"Due to various conditions there was a shortage of available artists for the London stage," she said, "And this was my chance. Most of the operas were done in English, and it was a joy to see how much the people liked the use of a language they understood."

Miss Doree feels also that British producers are breaking with tradition not because they do not know the elder forms and rites, but because they are

STRING CONNOISSEUR . . . DORIS DOREE, dramatic soprano of the Metropolitan Opera and Covent Garden, with several of the rare stringed instruments of which she has a large collection. After her Town Hall recital, Jan. 23, and her winter schedule of concerts, Miss Doree will return to Europe for opera and concert assignments.

earnestly endeavoring to create a new living art and establish a fresh, undated atmosphere. "Of course," the singer continued, "it is easier to walk on, knowing that you will find each member of the cast in the same spot at a given moment. But it is inspiring to work out new 'business' and to realize that you are not obliged to raise your head to heaven just because 999 other sopranos have done so."

New Roles Not Scorned

While thoroughly in love with the Sieglindes, Leonoras and Aidas of the great lyric scores, Miss Doree likes nothing better than to try out a part in a new, contemporary work. Her Ellen Oxford, in the many presentations of Peter Grimes overseas brought extra engagements, longer tours and decorations and compliments from the Royal Families of several countries.

While currently singing around her own country with equal success, Miss Doree will return to a crowded season of performances in Europe this February, no longer a stranger but a welcomed friend of the audiences who will hear her. She will make her fifth Scandinavian tour within two years and will appear at Covent Garden and throughout Europe. Not before late 1949 or 1950 will she again walk across the great stage at Broadway and 39th Street. In the meantime we can rightfully boast of a native daughter who started at the top and is happily staying there.

Presenting Frank Edwinn

"Listeners-in" at the opening broadcast of the Metropolitan Auditions of the Air heard a new voice, a deep bass-baritone which inspired a deluge of fan letters. Already favorably received in a Town Hall recital, Frank Edwinn is no stranger to the Metropolitan area. He is known for his music research and as a discriminating designer of song programs.

New York-born, he has lived practically all of his life in the South, being Florida reared and trained and having received his college education and music and academic degrees in that state.

Science Wars with Tone

The first major conflict in the young bass's life came in a forced choice between science and music. Side by side with the art training had gone an intense love for the study of zoology—especially spiders, reptiles, scorpions and the like, he confesses, laboratory material being super-abundant in that near-tropical country. He wrote articles, lectured, did bacteriology work at Miami Clinical Laboratory and was known as an authority on hematology.

"Music was exalting," he recalls. "But bugs brought me down to earth. However, I was able to steer a safe course on an even keel, to mix a metaphor," Edwinn said. To be Professor or Maestro!

Some years later on, zoology influenced his war assignments. At Camp Barclay in Texas, Edwinn had, among other duties, a class of generals to be briefed on snakes before the Pacific campaigns!

In 1941 he tried for the Juilliard scholarship award He won, and became editor of the school newspaper, member of the board of directors of the Music Educators Society, as well as participating in other music activities.

The Army Calls

Then came the army. In the Italian campaign, Edwinn worked all day as a medic and sang at night for the troops on special missions, being also a chaplain's assistant.

This work gave him a knowledge that came into practical use when in the cinema Paisan, which won the Prix de Rome and is now playing in New York, he was assigned to do the voices of both the chaplains in the translation.

He recalls one Christmas Eve in Rome as a very special occasion. While he was singing a concert at a camp for Jewish Displaced Persons, a Vatican car waited at the gate to take him for an invited program of music before the Pope. He sang at the American Church in Rome, at the Synagogue, at the Rome Opera, did concert tours in grand style, and in camps with a hand-organ, broadcast over the major networks and gave a series of all-American song recitals in Yugoslavia that brought a pro-American demonstration amounting almost to an international incident.

At the end of the war in Europe, he helped direct the music courses for soldiers on leave and was made director of the vocal sessions of the U.S. Army School in Rome. Some of his own engagements included opera at La Scala, Milan, Teatro dell'Opera, Rome, the Verdi, Trieste, the European premiere of Schönberg's Ode To Napoleon Bonaparte, the world premiere of Casella's Tre Centi Sacri, the first Italian performance of Satie's Socrate. A spate of recitals included the first concert ever presented over the Vatican Radio Station.

Divides His Loves

While his extensive repertory indicates achievement in that field Edwinn admits a keen love for opera. "Particularly the buffo roles," he said. "I have great fun doing Basilio, with his eyes

VERSATILE VOCALIST . . . FRANK EDWINN, bass-baritone, heard in Town Hall recital and in the first broadcast of the Metropolitan Auditions of the Air this season. (Photo by James Abresch.)

turned to Heaven and his hand out for a tip. I believe there is real opportunity in these parts for a singer to grow in artistry and in professional standing. But I want very much to sing Wotan—another difficult choice! However, I still feel that it is always a feat if a singer is capable of delivering a program of well selected, well arranged songs to an audience that understands and appreciates. Every time I sing, I learn more about singing and realize how much more there is to learn." At 26, with so much success already attained in Europe and beginning here, this is a healthy frame of mind.

Margaret Daum Weds General

Margaret Daum, soprano of radio and opera, was married on Dec. 17 to Major General Franklin Augustus Keating, Commanding General of the First Service Command, Boston.

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THE CHOIR CORNER By LEON CARSON

A New Year for Church Music

At the beginning of the year 1949, general world conditions appear to be about the same as existed in 1948. Restlessness and aggression abroad, unsettled and economic issues at home have militated tentatively against the full development of things cultural, and of music in particular.

Despite the foregoing, there was, during this past year, much evidence of a broad forward progression of church music in this country, including a marked expansion in choir activities, a wider dissemination of informative literature pertaining to the church musical field, and a keener interest in oratorio and other of the larger sacred forms. The resuscitation of an industry dulled by war, that of organ building, was in evidence and showed decided improvement as to quality and quantity.

Through the centuries, sacred music has had to fight and win many battles in order that its future might be assured. Today it is a far cry from the complaint of the twelfth century Aelred, Abbot of Rievaulx Abbey, Yorkshire who, at the time of the treatened passing of plainsong dominance, exclaimed: "Whence hath the Church so many Organs and Musicall Instruments? To what purpose, I pray you, is that terrible blowing of Belloes, expressing rather the crakes of Thunder, than the sweetness of a voyce? . . . To what purpose serves that contraction of the voyce? Sometimes . . . it is enforced into a horse's neighing . . . sometimes it is sharpened with the shrilnesse of a woman's voyce. . . . In the meantime, the common people standing by, trembling and astonished, admire the sound of the Organs, the noise of Cymballs and Musical Instruments*." And so on. Today we are thankful for the establishment of sacred music on a firm basis of unified purpose and substantiality, not terrifying to the people.

Some Further Opportunities

Looking ahead, we find many opportunities open for the creation of higher levels of sacred music standards and artistic achievement. There can be finer choir training and more efficient organization, a more uniform presentation of oratorio, a deeper understanding of the use and care of the young singer's vocal equipment on the parts of conductors and organists, a better brand of vocal and instrumental composition and a more generous spot in the church budget for normal compensation of organists and singers alike. Today the average standard of American church music is a high one; there still remains room for the further intelligent perfecting of its routine.

New Chimes at Rutgers Church

There was some new music in the air during the holidays, the silvery tones of which floated over the central portion of the city. These hymn-tunes came from high up in the structure of the Rutgers Presbyterian Church, 73rd Street and Broadway.

With the installing of the Mary E. Armstrong Memorial Chimes, a problem was solved which had been vexing many churches whose original architectural design, like that of Rutgers, did not include the proverbial tower. In this instance, the chimes arrangement consists of a Masco 35-watt electronic amplifier and speakers. the speakers being installed on the church roof. They were played for the first time on Sunday, Dec. 5, and from now on their music will be heard each Sunday from 10:30 to 11 a.m. and upon other special occasions.

A. G. O. Subscribers' Night

On the evening of Jan 17, Evensong service will be held at the Chapel of the Good Shepherd, General Theological Seminary, New York. A lecture will be given by Ray F. Brown, organist and instructor in church music. There will also be a demonstration of Anglican and Gregorian Psalm Chants by the student body of the Seminary. This occasion is one of the scheduled American Guild of Organists events for 1948-49.

Midnight Mass at St. Patrick Televised

The Midnight Mass at St. Patrick's Cathedral on Christmas Eve, celebrated by Francis Cardinal Spellman, was broadcast on television for the first time over the CBS Television Network and other major video outlets. The Rev. Charles F. McManus of the Cathedral staff served as narrator.

The Cathedral Men's Choir was joined for the first time on the air by the 50 voices of the Boy Choristers of St. Patrick's. Dr. Charles M. Courboin, director of music at the Cathedral, led the group in the choirloft.

Recently organized and trained under the direction of the Rev. William T. Greene, archdiocesan chairman of music and a member of St. Patrick's staff, the choristers bring boys' voices back to the music of St. Patrick's Cathedral for the first time since before the war. The singers are from St. Ann's Academy, New York City.

Music of the Cathedral College Choir, Serafino Bogatto conducting, was picked up from the chancel organ at the sanctuary during the Mass, and this group sang in the procession to and from the sanctuary.

Choir Notes

A splendid performance of Handel's Messiah was given by the College Chorus of Howard Payne College, Brownwood, Tex. (Dr. H. Grady Harlan, director) on Dec. 5. Soloists: Robert Milan, tenor; Mrs. C. D. Pederson, soprano; Marilyn Seymour, mezzo-soprano; Gabriel Fransee, baritone. This performance was directed by Woodrow Wall.

Mercer University's annual performance of Messiah in Macon, Ga., took place on Dec. 13 and 14, under the direction of Dr. Arthur L. Rich, with Mrs. Arthur L. Rich at the organ. The chorus numbered 150. Soloists were Natalie Dyer, soprano; Frances Lehnerts, contralto; Thomas Johnson, tenor; John McCrae, baritone. The performances, given in the First Baptist Church, drew audiences which exceeded the seating capacity of the auditorium by more than 500. The extensive alterations to the Willingham Chapel on the Mercer Campus, including the installation of the new $25,000 organ, were not completed in time for this year's Messiah performance.

Ernest Mitchell, organist and choirmaster of Grace Church, New York, was heard in a splendid program of organ music at the noon hour, Jan. 7.

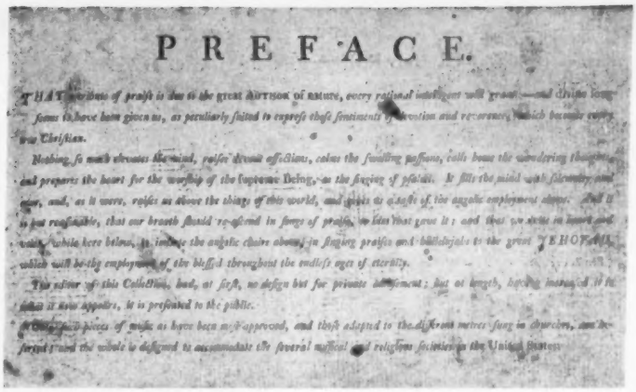
Barbara Troxell has been engaged as soprano soloist at the First Presbyterian Church, New York.

Eileen Farrell has been selected as soprano soloist at the Rutgers Presbyterian Church, New York.

On Jan. 12 at the Union Theological Seminary, School of Sacred Music, Messiah was performed by conductors, organists and soloists who are candidates for the Master's degree in sacred music. A choir of 90 voices formed the vocal ensemble.

Bach's Christmas Oratorio was sung by the Choir of Calvary Church, New York, under J. H. Ossewaards, organist and choirmaster, on Jan. 9. The assisting soloists in a performance of fervent and musically effective sort were Ruth Diehl, soprano; Mary Hopple, contralto; Lucius Metz, tenor, and Chester Watson, bass.

*Brynne's translation from the Latin in his "Histriomastix".



PREFACE.

THAT tribute of praise is due to the great AUTHOR of NATURE, every rational intelligent will grant;—and divine [illegible] seems to have been given us, as peculiarly suited to express those sentiments of devotion and reverence, which become every true Christian.

Nothing so much elevates the mind, raises devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of the Supreme Being, as the singing of psalms. It fills the mind with solemnity and awe, and, as it were, raises us above the things of this world, and gives us a taste of the angelic employment above. And it is but reasonable, that our breath should re-ascend in songs of praise, to him that gave it; and that we unite in heart and voice, while here below, to imitate the angelic choirs above, in singing praises and hallelujahs to the great JEHOVAH, which will be the employment of the blessed throughout the endless ages of eternity.

The editor of this Collection, had, at first, no design but for private amusement; but at length, having increased it to what it now appears, it is presented to the public.

*Only such pieces of music as have been most approved, and those adopted to the different metres sung in churches, are inserted; and the whole is designed to accommodate the several musical and religious societies in the United States.

PREFACE TO THE AMERICAN HARMONY, A Collection of Psalm Tunes, Hymns and Anthems—1793. Below is a transcript of the text:

"That a tribute of praise is due to the great author of nature, every rational intelligent will grant: — and divine song seems to have been given us, as peculiarly suited to express those sentiments of devotion and reverence, which becomes every true Christian.

"Nothing so much elevates the mind, raises devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of the supreme Being, as the singing of psalms. It fills the mind with solemnity and awe, and, as it were, raises us above the things of this world, and gives us a taste of the angelic employment above. And it is but reasonable, that our breath should reascend in songs of praise, to him that gave it; and that we unite in heart and voice, while here below, to imitate the angelic choirs above, in singing praises and hallelujahs to the great JEHOVAH, which will be the employment of the blessed throughout the endless ages of eternity.

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"Only such pieces of music as have been most approved, and those adopted to the different metres sung in churches, are inserted; and the whole is designed to accommodate the several musical and religious societies in the United States."

Prize for Organ Composition

A prize of $1,000 and publication is being offered by the Pennsylvania College for Women, Pittsburgh, for a 20-minute organ composition in three or four movements. Manuscripts are to be submitted to Russell G. Wichmann, chairman, department of music, on or before Sept. 1, 1949. Composers must be U. S. citizens. M. Witmark & Sons will be the publishers. Further information may be obtained by addressing Mr. Wichmann.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

Women's Voices

THE LORD, HE IS MY SHEPHERD TRUE, by Johann Sebastian Bach. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

Carefully arranged in anthem form for 4-part chorus of women's voices (Sop. I-II. Alto I-II) by Gwynn S. Bement. Taken from Cantata No. 112. English text by Paul England. Organ or piano accompaniment. Requires well trained ensemble of women's voices, with low 2nd contralto voices. Suitable for general or communion service. 8 pages. (This anthem also arr. for 4-part chorus of men's voices.)

SA

SAVIOUR, BLESSED SAVIOUR, arr. by Carl F. Mueller. Carl Fischer, Inc., N. Y. 16c.

A tuneful hymn-anthem for 2-part chorus of treble voices, with piano or organ accompaniment. Text by Godrey Thring. Anon. in "Church Praise" (1833). Well harmonized, with portions to be sung in unison. Suitable for general service by large or small choir groups of women's voices. Normal singing tessitura throughout. 6 pages.

SAVIOUR, TEACH ME, DAY BY DAY, by J. A. Freylinghausen (1705). Carl Fischer Co., Inc., N. Y. 15c.

A short, quiet and impressive hymn-anthem, carefully arranged by Carl F. Mueller for 2-part chorus of treble voices, with piano or organ accompaniment. Text by Jane E. Leeson (1842). Portions to be sung in unison. Well marked for contrasting phrases, easy vocal tessitura. Especially suitable for communion or general evening service. 3 pages.

BUT THE LORD IS MINDFUL OF HIS OWN, by Felix Mendelssohn. G. Schirmer, Inc., N. Y. 15c.

The famous contralto aria from the oratorio St. Paul, with scriptural text, has been skillfully arranged by Carl Deis for 2-part chorus of women's voices. Piano accompaniment. Provides for alto solo. Easy vocal tessitura. Suitable for communion or general service. 5 pages.

Solo

WE LIFT OUR HEARTS TO THEE, by Austin C. Lovelace. G. Schirmer, Inc., N. Y. 50c.

This is a solo for medium voice, built around text by Kathleen Lemmon. Piano or organ accompaniment. The music is conventionally styled, simple, straightforward and melodious. Suitable for general service use, Thanksgiving or as communion solo. 4 pages.

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CHICAGO

(*Continued from page 5*)

While the convention absorbed much of the musical attention during the holiday period, the scheduled Chicago musical programs were taking place as usual, and included many interesting events.

Busch Leads Symphony

Fritz Busch opened the first concert of his present engagement as guest conductor of the Chicago Symphony, Dec. 23, with an inspiriting performance of Berlioz's Overture, The Corsair. Martial Singher, soloist, lent distinction to arias from Rameau's Les Indes Galantes and Gluck's Orfeo ed Euridice, and to Five French Folksongs for Baritone and Orchestra by Benjamin Britten. The songs were full of spirit and charmingly sung, and were particularly interesting for the expert craftsmanship and originality of Britten's orchestration.

The year-end concert, Dec. 31, conducted by Busch, was rewarding enough for even the jaded holiday audience, which could have enjoyed only an exceptionally interesting program well played and expertly conducted. Mr. Busch opened the program with the felicitous Bach Concerto No. 6 for string orchestra, played with satisfying beauty. But the high point of the concert was Martinu's Concerto for Two Pianos beautifully played by the gifted and popular artists Pierre Luboshutz and Genia Nemenoff. The Bohemian composer's concerto—a first performance for Chicago, was written for this famous team, and one felt the freshness of inspiration in the writing. There was beauty and haunting charm in the Adagio movement particularly, and rhythmic interest and color in the brisk first and third movements. There was such warmth and enthusiasm in the applause at the end that one might guess Luboshutz and Nemenoff to be Chicago's favorite Two Piano Team. The ovation given the guest conductor and the orchestra also showed the appreciation Chicago Symphony listeners have for both.

Mr. Busch gave as the climax of his current two weeks the incidental music to Mendelssohn's Midsummer Night's Dream, with Northwestern University's A Capella Choir (George Howerton, director), a first performance here with chorus and in such proportions.

AT WINDY CITY RECEPTION . . . The Chicago Opera Guild entertained during the New York City Center Opera's season in Chicago. L. to r., Rosalind Nadel, Laszlo Halasz, conductor, and Mrs. Millard Kennedy, who were among the many present.

Hannikainen Conducts Christmas Concert

A Special Christmas Concert played by the Chicago Symphony Orchestra, Dec. 26, under Tauno Hannikainen, with Elsa Anneke, pianist, as soloist, was a high point of the Christmas season musically. Mr. Hannikainen opened the program with a beautifully proportioned performance of Corelli's "Christmas" Concerto Grosso, No. 8, and gave the music of Humperdinck's Overture to Hansel and Gretel, and Wolf-Ferrari's Dance of the Angels (La Vita Nuova) which followed, its full charm and beauty. Mme. Anneke, soloist in Mozart's A Major Concerto for Piano (K. 488), displayed not only a highly cultivated technic, but the innate musicality and interpretative taste to make her performance an authoritative one.

Mr. Hannikainen, with full cooperation from his men, gave us Brahms' Fourth Symphony.

Other symphony soloists under Mr. Hannikainen's direction this season, include Syzmon Goldberg, Louis Kaufman, Elizabeth Travis, William Kapell, Xenia Prochorova, Frank Mannheimer, Stefan Bardas, Guila Bustabo, Carol Smith and Robert McDowell.

Messiah Given Annual Presentations

The most significant music events of the Christmas season here are the annual presentations of Handel's Messiah by the Apollo Musical Club under the direction of Edgar Nelson, and the Swedish Choral Club, Harry T. Carlson, director.

Soloists of the latter organization were Nancy Carr, soprano; Ruth Slater, contralto; Harold Haugh, tenor, and Andrew White, bass. Those of the Swedish Choral Club were Louisa Hoe Moller, soprano; Ralph Nielsen, tenor; Jean Watson, contralto, and Robert Speaker, bass. Orchestra Hall was sold out for both performances.

Among the Artists

The Siegel Chamber Music Players will again present a three program series in Fullerton Hall on Feb. 4, March 4 and April 1. The series will include works for piano and strings, piano, strings and winds, and piano and winds, by Beethoven, Ravel, Dvorak, Pierné, Milhaud, Mozart, Brahms, Bartok and Schumann.

Camille Nickerson, interpreter of Creole Folk Music of Louisiana, is busier than ever as associate professor of Music at Howard University. She is having a greater demand for more arrangements of Creole songs. Recently, two more of her arrangements were published—Gue' Gue' Solingale (Creole folk lullaby), released by the Leeds Music Company, and Fais Do Do (Creole folk melody, arranged for three-part women's voices), released by the Boston Music Company.

Etta Moten, contralto, was guest artist of the National Association of Teachers of Singing at the banquet held Dec. 28, in the Grand Ball Room of the Stevens Hotel. Miss Moten, accompanied by George Pierson, sang Suicidio, from La Gioconda, Out in the Fields With God, by William L. Dawson and as encores, two West African Street Songs (from the Yoruba tribe) and a traditional Negro Spiritual, Tone the Bell.

Cara Verson, in addition to her recital engagements during December, in Michigan, Indiana and Illinois, was presented at the Cordon Club, Dec. 30, in an illustrated talk on Trends in Harmony and Form in Modern Music, before the Convention of the American Matthay Association. Illustrations were played from piano works in which these new developments occur.

Louisville Hears New Score by Thomson

Louisville, Ky.

The world premiere of Virgil Thomson's Wheat Field At Noon, the second of the works commissioned by the Louisville Philharmonic Society for this season, was given by the orchestra under the composer's direction in its second concert. If ever the word "chromatic" could be used in its literal meaning, here it was, for Thomson really painted tonal colors of a summer noon landscape, such as the French impressionist painters used for their landscapes. From an introductory melody (flute, harp, and low strings) the short work, a series of free variations, grows in rich orchestral expression, and ends quietly in a diminuendo for strings, woodwinds, and harp. In contrast was the ensuing Bugles and Birds, a portrait of Pablo Picasso, written by Thomson several years ago. Here the rhythmic element was used predominantly for the description of the character of the painter. The composer received a warm ovation.

The same concert brought another first performance for Louisville, Haydn's recently published Symphony No. 53 in D Major. Robert Whitney led the orchestra with fine understanding. Schubert's C Major Symphony (No. 7) played under Mr. Whitney in a magnificent performance concluded the evening.

Cincinnati Forces in Visit

The Cincinnati Symphony Orchestra under Thor Johnson gave its only concert of the season in Louisville, with a very interesting program. Ralph Vaughan Williams' highly interesting Job, A Masque For Dancing, founded on William Blake's Illustrations for the Book of Job, was the climax of the concert; the seven movements form a brilliant and majestic work and were played with devotion and expression. Glinka's Russian and Ludmilla Overture was an effective curtain raiser; Brahms' Variations on a Theme by Haydn followed in a somewhat sober interpretation. The second half brought Hugo Alfven's pleasant Midsummer Vigil, and Richard Strauss's Suite from Rosenkavalier.

In the second concert of the Chamber Music Society, Mozart's G Minor quintet (K. 516), and Brahms' G Major quintet (op. 111) were played by the Louisville Philharmonic Quartet (Edwin Ideler, Harold Wich, Virginia Kershner, Grace Whitney), assisted by Edna Whitney Louis, second viola. The Mozart interpretation occasionally lacked graciousness and mellowness; being somewhat straightforward; but the Brahms quintet was played with glowing intensity and warmth. William Pickett, baritone, assisted by the string quartet, sang Samuel Barber's Dover Beach with an appealing voice and excellent expression.—Dr. Hans F. Kuppenheim.

Kreisler Gives Two Rare MSS to Library of Congress

Fritz Kreisler has presented his MSS. scores of Brahms' Violin Concerto and Chausson's Poème to Library of Congress, Luther H. Evans, Librarian of Congress, has announced. They have been placed on public exhibit in the Great Hall of the Main Library Building in Washington, D. C. The Brahms autograph contains three different series of alterations by the composer, an editor for the firm of Simrock, and Joachim, who premiered the work. It was acquired 20 years ago by Kreisler from the archives of the publishers. The Chausson was the property of Ysaye, to whom it is dedicated, and was presented by the composer to that violinist. Ysaye kept it till three months before his death in 1931, when he sent it to Kreisler "with a heart full of affection."

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LOS ANGELES

New Free Series of Chamber Music Launched for Public of Film City

By C. SHARPLESS HICKMAN

Los Angeles continued its constructive attention to the contemporary composer and to chamber music by ushering in the New Year with the first of nine Sunday afternoon chamber music concerts, to be given free of charge in the Los Angeles County Museum by outstanding local ensembles, and by premiering two new chamber works by resident composers on the Jan. 3 program under the auspices of Evenings on the Roof.

The Museum program by the American Art Quartet opened yet another series of free concerts jointly sponsored by the Los Angeles County Board of Supervisors through its County Music Commission, and the Museum's Educational Division, with the cooperation of the Musicians Association (Local 47, A.F.M.). These programs—unfortunately not given due prominence in the local press—are symptoms of Los Angeles' increasing awareness that music must be made available to all people, regardless of economic circumstance.

The American Art Quartet—not to be confused with Bronislaw Gimpel's American Art String Quartet which broadcasts and plays in the east—is composed of Eudice Shapiro and Marvin Limonick, violins; Virginia Mapewska, viola; and Victor Gottlieb (Miss Shapiro's husband), as cellist. Its fine talents have been previously commented upon in these pages, and the unusual program will serve to show the calibre of these concerts: Rossini's B flat Major Quartet; Turina's Le Oracion del Torero; Mendelssohn's "Unfinished" Quartet (op. 81); and Quartet, op. 85, by Beethoven.

Korngold's New Third Quartet

The Roof's New Year opener was by the New Art Quartet, formed about a year ago by Israel Baker, brilliant young violinist (who pinch-hit recently for Louis Kaufman in a duo-recital with Aaron Copland), William Van den Burg, cello, and two superb recent replacements, Germain Prevost, viola, and Achille Mierlot, violin, both formerly of the Pro Arte Quartet. Already a notable rival of the many other fine ensembles frequently heard here, this quartet was entrusted with the premieres of Erich Korngold's Third String Quartet, and Julius Toldi's new Trio for Violin, Viola and Cello.

Korngold's new work is a much finer piece than his Second Quartet, which had its introduction here two seasons ago by Roth Quartet at U.C.L.A. It is a careful piece of workmanship, filled with sentiment that does not become overly sentimental and cinematic—as did the previous quartet—and is proof that the composer's retrogression, marked in that work, was but a stumble in the film-cutting room. Its construction is somewhat strict, and its thematic material, which makes for eminently pleasurable listening, is not worked threadbare. The delightfully brisk scherzo, with its little trio passage, and the folk-mood of the third movement, are apt to be its most memorable moments.

Trio by Toldi Premiered

Mr. Told's atonal work is confused, overwrought, and refuses to relax and let its underlying melodic inventiveness play itself out naturally. In this respect it is the antithesis of the violin sonata from his pen which we heard last fall. It is in moments when the gentleness of his spirit manages to gain an upper hand that his music proved most valid. A brisk, bright, polished performance of Haydn's C Major Quartet, op. 20, No. 2, rounded out this intriguing concert. By presenting the Toldi work, it made up for one of the three scores cancelled from the Roof's Southern California Composers Concert last month, when film studio calls prevented their presentation.

Apropos of Mr. Toldi, he has managed to effect the continuance of the series of Contemporary Chamber Music Broadcasts on local station KFWB, interrupted by commercial schedulings some time ago. The three most recent of these programs have featured music by Roy Harris (reviewed here recently when played in a Roof program), some Castelnuovo-Tedesco songs, Miklos Rosza's motet, "To Everything There Is a Season" (also previously mentioned), and a concert featuring Gruenberg's Four Indiscretions.

Recitals by Some Residents

The holiday season, with its relative quiet, gives one an opportunity to note several local events unfortunately by-passed in previous reviews, due to lack of space.

IN CINEMA CAPITAL MUSIC . . . ALICE EHLERS, harpsichordist, above, heard in 18th Century Festival sponsored by College of Music at USC (where she is on the faculty) and in second list of the L. A. County Museum series given by the County Music Commission. Below, ISRAEL BAKER, violinist, leads the New Art Quartet, which premiered the Korngold Third Quartet and Julius Toldi's Trio under Evenings on the Roof auspices.

Soprano Zaruhi Elmassian, who has made this city her home for several years, and proven her talents as a choral director with one of the Bureau of Music's Youth Choruses, returned to the Wilshire Ebell Theatre stage to give one of the finest vocal recitals of the season. Of lustrous tonal beauty, her voice is expressively soft and winning when unforced, and was used with exquisite finesse in such rare numbers as Scarlatti's Rugiadose. As a finale she joined with several other singers to give the first act of a piquantly colorful Armenian folk-opera, Anoush, by Armen Dickranian.

A recital by Milton Thomas revealed this young violist as a technical master in such taxing works as Hindemith's Passacaglia for viola alone and Primrose's transcription of Paganini's 24th Caprice. His adeptness at classical style was demonstrated in the Handel-Casadesus B minor Concerto, played with an excellent chamber orchestra led by Edward Rebner. The andante movement of the Concerto was of remarkable beauty, and in it Mr. Thomas had less of the burr and bite which at times marred his performance of the Brahms E flat Sonata (op. 120, No. 2), in which he was ably accompanied by Mr. Rebner.

ENTER MADAME . . . DR. GARRY A. WHITE, director of the Los Angeles Conservatory of Music and Arts, greets ROSINA LHEVINNE, who recently visited the West Coast to arrange for her part in the "Master Class Festival" which the Conservatory will present next summer by eminent teachers. Mme. Lhevinne will conduct her fourth annual class at the Conservatory for six weeks (beginning June 27), and again offer to the winner of competitive auditions the annual Josef Lhevinne Scholarship. (Union Pacific Railroad Photo.)

Among other excellent local recitals by resident artists have been those by Lillian Steuber and Anton Maaskoff, pianist and violinist on the University of Southern California's College of Music Faculty; that by Glen Swann, also of U.S.C.; a concert by Armand Tokatyan, whose tenor voice, though well-handled, seems at times past its prime; Sven Reher's viola program at Marymount College; Irene Robertson's organ recital at U.S.C.—one of the finest she has ever given here; and the program offered by young Maria Stoesser, a pianist of exquisite touch and inherent musical gifts, but poorly-schooled technique.

Visiting Stars Feted

Outstanding among the major visiting artists have been the recitals at churches in the Los Angeles area by the great organist Marcel Dupré; the all-Chopin concert by Alexander Brailowsky; Vladimir Horowitz' concert, at which he again played the Moussorgsky Pictures at an Exhibition and a host of dazzling works; the programs by Jennie Tourel, Bidu Sayao, Dorothy Maynor, Carol Brice, Josh White, the Vienna Choir Boys, and the joint concert by Dorothy Kirsten and Nino Martini.

Mr. Horowitz's visit, incidentally, has raised an issue threatening to disrupt the local critical fraternity, who have taken bitterly-opposed sides on the question of whether to lower or leave on the lights in the concert hall!

Ballet Russe Among Holiday Fare

The Los Angeles visit of the Ballet Russe de Monte Carlo was neither the gala nor the artistic affair it should have been. Only in such presentations as Pas de Quatre—with Markova, Danilova, Krassovska and the improving Gertrude Tyven—and in Markova's Giselle, did one feel the true magic of great dancing.

Christmas music here featured the city-wide coordinated performances of Handel's Messiah by combined church choirs in 16 areas of the city; a production of T. S. Eliot's Murder in the Cathedral, with appropriate mediaeval music, by Los Angeles City College at Immanuel Presbyterian Church; Britten's cantata, A Ceremony of Carols, at the Wilshire Methodist Church; and the Bureau of Music's fourth annual nation-wide Christmas broadcast over Mutual network, with the Bureau's combined Youth Choruses and fine Concert Chorale.

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NEW YORK CONCERTS: New Scores by Honegger, Milhaud, Antheil

CARNEGIE HALL

HONEGGER'S FOURTH BY PHILHARMONIC

The Philharmonic orchestra, Charles Munch, conducting, on Dec. 30, offered the first performance of Honegger's Fourth Symphony. Subtitled "Deliciae Basilienses" (the reference is to *Basler Leckerli*, a sort of cookie made in Basle) the work, though serious in its general content, seems partly written with tongue in cheek. The first movement starts with a tragic theme, but soon—as though one ascended through a canyon into the bright sunlight of Alpine meadows and mountains—a lively dance rhythm takes over. The second part, based on a Swiss folksong, sounded first in the lower strings and built up through the piece, has the characteristics of a dirge. The finale, employing such contrapuntal elements as passacaglia and fugue, climaxes in another Swiss folksong which brings the work to a happy ending. The other chief orchestral offering was Bizet's charming Symphony in C major, played with gusto and elegance.

Soloist was the French violinist Ginette Neveu. Few artists play this instrument with equal mastery and musical insight. Her interpretations of Chausson's Poème and Ravel's Tzigane were exemplary in their technical and musical distinction.

The Sunday afternoon program was changed only by the substitution of Bizet's overture La Patrie and Ravel's Daphnis et Chloe, Suite No. 2, for the Honegger work. H. W. L.

MILSTEIN PLAYS UNDER MUNCH BATON

Nathan Milstein was soloist in Tchaikovsky's Violin Concerto with the Philharmonic on Dec. 23. With Charles Munch conducting, the evening opened with Lalo's Overture to Le Roi d'Ys, a work of rather noisy theatricality.

Mr. Milstein is one of the finest artists on his instrument now before the public. Technical problems do not exist for him and his musical conception of the Tchaikovsky is in the finest tradition. Especially moving was his rendition of the Canzonetta.

Ravel's Valses Nobles et Sentimentales, originally written for piano and later adapted and orchestrated as a ballet score, is almost a study for the master's great symphonic poem, La Valse. It has the same distinguished orchestration and rhythmic appeal.

Roussel's Symphony No. 4, op. 53, his last, is a fine example of the French composer's technical efficacy, but it has lost in interest due to its indecision in not following a clear stylistic pattern. Mr. Munch's interpretation explored all its potentialities. H. W. L.

ANTHEIL'S FIFTH SYMPHONY BY PHILADELPHIANS

The Philadelphia Orchestra under Eugene Ormandy opened its fourth program on Jan. 4 with two chorale-preludes by Bach-Schönberg. The first, Schmücke Dich, O liebe Seele, employs a cello solo which, though it was played with great warmth and expression by the youthful solo cellist of the orchestra, Paul Olefsky, gives the piece a flavor alien to its original sober character and style. The second prelude, Komm, Gott, Schoepfer, heil'ger Geist, fulfills the stylistic requirements more satisfactorily, without being original in its treatment of the material.

The first performance of George Antheil's Symphony No. 5 was a great disappointment to at least one listener. The composer is a craftsman and knows how to orchestrate effectively, but this technical prowess can not atone for the utter triviality and the lack of originality of the thematic content. The first movement can be traced thematically and even in its structural design to the second movement of Prokofieff's Fifth Symphony. The following Andante is based on folk tunes treated in a sentimental fashion; the final Allegretto Maestoso again uses a somewhat Prokofieff-like pattern.

Claudio Arrau was the soloist in Brahms' Piano Concerto No. 2, in B flat major. The pianist approached the work with a deep feeling for its romantic qualities and its innate grandeur. Often called a symphony with piano, the concerto in Arrau's knowing interpretation was an elevating experience. It was received with great enthusiasm by the audience, which bestowed an ovation upon soloist, conductor and orchestra. H. W. L.

AIDS PHILADELPHIANS . . . CLAUDIO ARRAU, who played the Brahms Piano Concerto No. 2, under Ormandy's direction, is shown with the sculptor Totila Albert and the latter's likeness of him.

DUSHKIN PREMIERES U. S. WORKS

Leaning to the modern, with a bow in the direction of the German Romantics, Samuel Dushkin offered a recital of music for violin, Dec. 20, which catered to varied tastes. The Suite Italienne of Stravinsky and the following Sonata in D minor by Schumann demonstrated the player's virtuosity in interpretation as well as technic. Original in all he does, Dushkin teamed up Mozart's E major Adagio and C major Rondo with the Bartok Rhapsody No. 1. In the latter work he reached a peak of splendid performance, with adept rhythmic accent, tonal color and sensitivity. The final group of contemporary pieces were effectively played. These included a first performance of William Schuman's Interlude and a Rhumba by Ellis Kohs. Two Copland compositions, Nocturne and Hoe-Down, from the ballet Rodeo, completed the list. Paul Berl was the accompanist. M. C.

COLLEGIATE CHORALE HOLIDAY CONCERT

The third annual Christmas Festival concert by the Collegiate Chorale (Robert Shaw, conductor) on Dec. 21 was distinguished by finest tonal balance, interpretative insight and the devotion of all executants. Monteverdi's Magnificat extolled the splendor of Renaissance music in a performance of great power. The soloists, all members of the group, brought to their task an ensemble spirit which added to the impressiveness. Britten's Ceremony of Carols, a choral setting of old English poems accompanied only by harp (Myor Rosen, soloist), is an intimate, colorful and in its modesty a very moving composition. Bach's Cantata No. 61, Nun komm' der Heiden Heiland, closed the first half. Four psalms by Heinrich Schuetz, Hodie Christus natus est, simple settings of impressive power, were heard after intermission, followed by traditional carols. Francis Poulenc's Mass in G shows this versatile composer at his best. It is imaginative, brilliant and in the closing Agnus Dei very touching. The superb performance of the extremely difficult work by the Chorale will be remembered as one of their finest achievements. Carnegie Hall was sold out, and the audience bestowed an ovation upon the conductor and other performers. H. W. L.

GRAFFMAN MAKES DEBUT

Last season Gary Graffman was one of the finalists in the Rachmaninoff Fund contests, and appeared with orchestra in Carnegie Hall. On Dec. 27 he made his first recital appearance there, playing Bach-Busoni, Beethoven's Waldstein Sonata, a Chopin group (including the F major Ballade), Prokofieff's Third Sonata, Stravinsky's Serenade in A and shorter pieces. Graffman, like many of his contemporary colleagues, is already a brilliant technician who can play with control. But control does not mean musical discipline, and it appears that Graffman's views toward music are still in their formative stage.

Within its limitations, the playing was faithful enough, and often there was a brilliant flash of intuition. What primarily was lacking was organization: the ability to take a lengthy work and integrate its moods into a cohesive pattern. Not unexpectedly, therefore, he was most successful in shorter works like several Rachmaninoff Preludes. R. K. S.

PREMONITION OF HER DOOM . . . LICIA ALBANESE, Metropolitan Opera diva, as Desdemona, caught in a moment of histrionic terror during the denunciation scene of Act III in Otello. (Photo, Louis Melancon.)

NORMAN ATKINS, BARITONE, IN TWILIGHT CONCERT

The seventh Twilight Concert presented Norman Atkins, American baritone, on Jan. 2, an event postponed from Oct. 31 because of the young singer's illness. Possessor of a substantial and virile voice almost of basso timbre, Mr. Atkins (who made his New York bow two years ago and has sung in opera) succeeded well in holding the attention of his responsive audience. He has a marked dramatic ability and entered into the emotions of his songs in a compelling fashion, even when his material was not of the highest order. He began unconventionally with a group of German Lieder by Brahms and Bungert, followed by French songs by Augusta Holmès, Jacques Pillois, and Reynaldo Hahn, the folksong

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Auprès de ma blonde, and the Credo from Verdi's Otello. Later he sang works in English by Norman Dello Joio, George Kleinsinger and a group of spirituals, among other items. Though his production was not always as smooth as might have been desired, he won respect and warm applause for his vigor of emotional delineation and his excellent diction. Susan Wanke was a cooperative accompanist. R. M. K.

SANDOR SCORES IN BRAVURA RECITAL

Gyorgy Sandor, pianist (who this season will celebrate the tenth anniversary of his first appearance here) proved in his recital on Jan. 3 that in addition to his dazzling technical prowess, he is a convincing musician. His interpretation of Beethoven's Sonata, op. 111, revealed imagination and depth. He is a romantic, and this quality was evident in his reading of Chopin's Mazurka in C sharp minor and Fantasy op. 49. To a higher degree it was divulged in Rachmaninoff's Prelude in G major and Schumann's Toccata and The Prophet Bird, the latter an especially enchanting rendition. His stupendous technic surmounted the difficulties in Brahms' Paganini Variations, De Falla's Dance of Terror (from El Amor Brujo) and Liszt's Mazeppa without any obvious difficulty. The octave runs in Mazeppa had a brilliance rarely encountered. Sandor's touch commands the finest shades and is of great variety in colors. His audience requested many encores and after the closing Funerailles by Liszt the enthusiasm of his listeners was unbounded. H. W. L.

JAROFF DON COSSACKS

The original Don Cossack Chorus under its conductor Serge Jaroff gave its annual concert on Jan. 5. It was well attended by an audience which appreciated the various offerings, from religious to secular music, and applauded the conductor and ensemble most cordially. The Chorus is distinguished by an iron discipline which makes them follow the conductor's intentions to the minutest detail. In musical arrangements which showed favorably the special characteristics of this vocal orchestra, the almost unlimited low register of the basses and the high tessitura of the tenors, the ensemble was particularly effective. H. W. L.

HAZEL SCOTT AT THE KEYBOARD

Gowned strikingly, Hazel Scott on the evening of Jan. 2 offered a widely ranging program of piano works that included classics, modern works, and even "be-bop," "boogy-woogy" and blues, as exemplified in a final number, The Three B's. She began with her own suite, Caribbean Fete, based on themes at a Trinidad popular festival, a work of a colorful sort. She also dispensed such familiar fare as Mendelssohn's Rondo Capriccioso, the prelude and fugue in C sharp minor from Bach's Well-tempered Clavichord and Chopin's B flat minor sonata, excelling in the slow movement of the last. Elsewhere there were some variable accent and pedal details. As encore she added De Falla's Ritual Fire Dance.

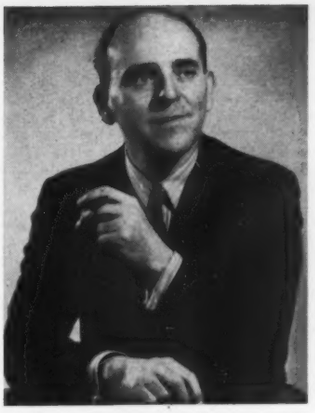
In the latter half she was assisted by Bobby Haggart, double-bass, and "Specs" Powell, drums. It included a medley by Rodgers and Hart, Berlin and Youmans, Beethoven's Für Elise (with some liberties) and lighter ditties. The well-filled house responded with mounting enthusiasm to the offerings, and she added two extras. L. J. G.

TOWN HALL

PIATIGORSKY IN NEW MILHAUD CONCERTO

The sixth program of the Little Orchestra Society, on Jan. 3, opened with Mozart's Concertante Quartet in E flat major (K. Anh. No. 9). Soloists were Bruno Labate, oboe; Anthony Gogliotti, clarinet, David Manchester, bassoon; Anthony Miranda, French horn. In this virtuoso piece for the four solo instruments, the players came off with high honors.

Thomas K. Scherman, conductor and director of the orchestra, with Gregor



IN MANHATTAN RETURN . . . SOLOMON, British pianist, gives a Carnegie Hall recital on the afternoon of Feb. 12. His program includes an early Beethoven sonata (Op. 2, No. 3) and Schumann's F sharp minor Sonata, in addition to music by Chopin, Debussy and others. Although he has not been in this country for many years, his H.M.V. records are well known here. Some of the more popular of the latter are the Brahms-Handel Variations, the Chopin Fantasy in F minor and Beethoven's C minor Concerto. (Perfect Photo Repro. Co., London.)

Piatigorsky as soloist, gave the first New York performance of Milhaud's Concerto for Violoncello and Orchestra, No. 1. The center movement, Grave, which contains moving music of high lyric quality and meditative character, is surrounded by two gay pieces of brilliant and carefree bearing, with almost a night-clubbish atmosphere. Mr. Piatigorsky played with tonal abundance, charm and immaculate technic. The audience gave him an ovation.

After intermission Mendelssohn's Octet for Strings, Op. 20, had a spirited performance.* The concert closed with Stravinsky's Suite pour Petit Orchestre, No. 1. These delightful pieces, originally conceived for piano, four hands, and later orchestrated, were received with rousing enthusiasm.

*The players were: Fredell Lack, Philip Frank, Calvin Sieb, Roger Scherman, violin; Selig Posner, Simon Asen, viola; Harvey Shapiro, Otto Deri, cello. H. W. L.

FOURNIER AGAIN PLEASES

For his second New York recital this season, Pierre Fourner, cellist, on the evening of Dec. 20, gave a program that brought pleasure to a good-sized audience. An item of much interest was Martinu's Sonata No. 1, dedicated to Mr. Fournier, who invested it with tonal warmth and a performance of virtuosity that again revealed him a master of his instrument. Bach's Suite No. 1 was substituted for the listed Suite No. 5, C minor, in which the Fournier command of bow and strings was in evidence. The recital began with a Francoeur Sonata, other works including Twelve Variations on a Theme by Mozart, Beethoven: Adagio and Allegro, and Three Fantasiestücke, Schumann; Introduction and Polonaise Brillante, Chopin. George Reeves supplied competent support at the piano. H. I. B.

FRANK BRIEFF CHAMBER ORCHESTRA IN NOVELTIES

Harold Shapero's spirited Serenade in D for String Orchestra was performed by the excellent Frank Brieff Chamber Orchestra on Dec. 21, the young composer being called to take several bows. The large audience showed approval of this modern score, replete with exacting demands on an orchestra, which were adequately met. Indeed, precision of attacks and balance characterized the performance throughout the evening.

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(*Continued on page* 20)

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NEW YORK CONCERTS

(Continued from page 19)

ernistic opus containing five scenes of strenuous utterance, made taxing demands on performers and called for close listening by the audience. The opening number was the Bach-Reger chorale-prelude, O Mensch, bewein dein Sünde gross, for string orchestra, done with verve and finish. Mozart's sparkling Divertimento No. 15 (K. V. 287) for strings and two horns had a polished performance under the Brieff baton. Schubert's Symphony in B flat major (No. 5) brought the program to a melodious conclusion amidst deserved applause. Frank Brieff is a batonist of skill, warmth and style, and his Chamber Orchestra is a credit to his direction.
H. I. B.

ERIC ROSENBLITH'S VIOLIN LIST

Eric Rosenblith, violinist, in his recital on Dec. 22 listed Hindemith's Sonata, Mozart's Adagio and Rondo, the Bach Sonata in E minor, and Fugue in G minor, Sibelius' Concerto, and smaller pieces by Szymanowski and Paganini. Mr. Rosenblith gave evidence throughout

DOROTHY OVERHOLT, mezzo-soprano, gave two New York recitals, will be a soloist in the Bach B minor Mass with the Peninsular Choral Society, Newport News, Va., under Cary McMurran, a reengagement. (Photo by Volpe.)

the evening of his excellent musicianship and good sense of style. His tone at all times was sympathetic and warm. Bach's sonata in E minor was played with remarkably fine balance and pure tone. In the fugue Mr. Rosenblith exhibited sure intonation and clean double-stopping throughout the difficult work. The audience approved his work vociferously.
L. J. G.

A NEWCOMER FROM BRAZIL

Altea Alimonda, a debutante recitalist from Sao Paulo, Brazil, shows promise of becoming a top name on the concert lists; she is already an addition to be reckoned with among today's violinists. Notable on her Dec. 23 program was a magnificent performance of the Bach Chaconne, with the contrapuntal and double-stop hazards fluently solved. In the Debussy Sonata, Miss Alimonda revealed her command of inflection and lovely tone color. The concluding modern musical structures of Villa-Lobos, Fernandez and Bartok were etched with clarity and a skill denoting exceptional musicality. Leopold Mittman gave excellent support at the piano. M. C.

COSMOPOLITAN LITTLE SYMPHONY PREMIERE

The Cosmopolitan Little Orchestra, an interracial organization, on Dec. 26 offered its second concert in Town Hall. Everett Lee, the conductor, one of the most gifted young musical directors, again proved his imagination, sense of tonal balance and familiarity with the style of the compositions he had chosen. C.P.E. Bach's Concerto for orchestra in D major opened the program, followed by Mozart's "Prague" Symphony (No. 38, in D major) the latter difficult work played with excellent results. The closing Presto movement had the necessary clarity and *élan*, the Andante fine lyricism.

A novelty was Jan Meyerowitz' Spectral Music for strings. In its polychromatic design it reminds one of Schönberg's Verklärte Nacht, but it has personal characteristics that give it particular distinction. The closing number was Stravinsky's Suite No. 2, of which the last movement, Galop, had to be repeated. The same request was made after Todd Duncan who was the soloist, had sung Saint-Saens' Danse Macabre, which he interpreted with great power. In the same composer's aria Qui donc commande from Henri VIII, he also showed excellent musicianship and admirable vocalism. H. W. L.

AARON ROSAND IN N. Y. ENTRY

Aaron Rosand, violinist, gave his debut recital in this city on Dec. 27. In his early twenties, he has played extensively in the Middle West and in the Pacific war zones since his debut 11 years ago. His experience as a performer was noticeable in his assurance in a New York first appearance.

Mr. Rosand has an excellent command of his instrument. His tone is suave and highly cultivated. With Artur Balsam assisting at the piano, he gave performances that had moments of impressiveness. Tartini-Kreisler's "Devil's Trill" Sonata, two movements from Bach's D minor Partita, Franck's Sonata in A major, and the first movement of Paganini's Concerto in D major were distinguished by his technical prowess and his sound musical approach. Hindemith's Second Sonata for violin alone was, in the main, played with fine understanding. An appreciative audience gave the youthful artist a cordial reception. H. W. L.

DODA CONRAD SINGS NEW SONGS

Doda Conrad, Polish basso, gave his recital (postponed from Dec. 12) on the evening of Dec. 28, before a discriminating audience. It was rewarded by a display of musicianship, warmth of delivery, good phrasing and style rare among low-voiced vocalists. Mr. Conrad's tones sometimes seemed foggy on this occasion and his lowest utterances lacked power, perhaps due to incomplete recovery from his recent indisposition. But he handled his voice with fine understanding of each number. The program was somber, and this reviewer felt that a few well-chosen cheerful items could have relieved the total scheme.

Mr. Conrad presented two world premières of works composed for him — Hymne by Francis Poulenc, a tenderly appealing opus; and Visions Infernales (cycle of six Max Jacob Poems) by Henri Sauguet, a setting in modern idiom of somewhat morbid texts, calling for acute mood penetrations, adequately met by the basso vocally and intellectually. Other programmed songs were: Die Theilung der Erde, cantata for bass and piano, Haydn; Arias from Philémon et Baucis and Le Médecin malgré lui, Gounod; Six Lieder, Schubert; Six rare Polish Songs by Chopin. Erich Itor Kahn assisted ably at the piano. H. I. B.

GEORGE NEIKRUG, CELLIST, HEARD

George Neikrug's cello recital, on Dec. 29, was remarkable for display of technique. A feature was Hindemith's unaccompanied sonata for cello, the obstacles, including difficult upper register passages for A string, overcome with fine technique and musicianship. In this and the Suite for Unaccompanied Cello by Cassado, Mr. Neikrug played with virtuosity and understanding, whereas in his reading of the Bach Adagio in C minor, the robust dynamics were less well suited to the staid and delicate architecture. In the Beethoven Sonata in A Major, Op. 69, the subtle nuances of phrasing were not always given as much attention as they deserve. However, in Tchaikovsky's Variations on a Rococo Theme, the technical resources of the cellist and particularly his rich tone made for an exciting reading. Earlier, in a sonata by Valentini, he played the allegro with an amazing speed that left his accompanist behind in some of the climactic phrases. This was the only time when there was not a perfect *rapport* between him and his accompanist, Harold Bogin. S. J. L.

BEVERLY SOMACH'S RECITAL

Beverly Somach, 13-year-old violinist, gave a recital at Town Hall on Dec. 30 that was both a revelation and stimulating pleasure. Her poise and composure displayed an inner feeling of confidence. Once the Handel Sonata No. 4 in D major for violin, flute and strings was under way, the audience realized that

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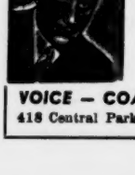
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Britten Opera, The Rape of Lucretia, in New York Bow

Benjamin Britten's much discussed, previewed and reviewed opera, The Rape of Lucretia, finally arrived in this metropolis, Dec. 29, and caused as much controversial comment from the cash customers and the press as in its other American hearings. Giving it a big hand were the appreciative listeners, who recognized a masterpiece of descriptive writing—a work that was musically more colorful and exciting than the action, even as directed by Agnes De Mille.

The opera had been presented previously at the Glyndebourne Festival in England, in London, and at various cities on the Continent by the English Opera Group. In the United States previous hearings had been presented in Chicago by Cardelli's Opera Theatre, and in Los Angeles.

The libretto is by Ronald Duncan, based on Shakespeare's famous poem and the André Obey play, Lucrece. The accompaniment is scored for a small ensemble, and the cast is also limited to a sort of chamber ensemble. A feature is the presence of a Male and a Female Chorus (single artists), who comment on the action, as the tragic story involving the violation of the chaste wifee Lucretia by "perfidious Tarquin," her subsequent suicide, and his final doom are unrolled.

Music Mainly Descriptive

Sincee writers have previously commented at great length on the scheme, design and orchestration, only a few points of this opening night at the Ziegfeld Theatre in New York may be mentioned. The score appeared to be mainly descriptive music, with a continuity that supported and accentuated the rather slight happenings on stage. Outstanding was the orchestral interlude which portrays Tarquinius' swimming of the river. In general, the music possessed much of the adept orchestration and use of discreet modern harmonic idiom, exploiting such intervals as the ninth, which was prominent in the same composer's opera Peter Grimes, heard last season at the Metropolitan, though it is scored in a much more economical way.

The Agnes De Mille staging held many of the elements familiar in this director's work. There were the dancers cavorting coltishly every now and then, the cross and recross for no dramatic reason save to make motion, and in the final death scene, two characters that broke into inexplicable see-saw sway.

Cast Often Praiseworthy

Some exceptional singing was heard in this difficult score. Carrying off vocal honors were, first of all, Edward Kane, doing a magnificent job as the Male Chorus, and Margurite Piazza, lovely in the role of Lucia. Seconding closely in the taxing part of Female Chorus was warm-voiced Brenda Lewis singing with dignity and poise. Kitty Carlisle, as Lucretia, in her first straight dramatic-singing lead, moved graciously and evoked an atmospheric beauty, aided by costuming and sincerity in characterization. It would have been interesting, as a comparison, to have seen as originally planned. The excellent cast included Holger Sorensen, as Collatinus; Emile Renan, as the bitter Junius; George Tozzi, as the all-conquering Etruscan Prince Tarquinius; and Vivian Bauer, in the well-drawn part of the Nurse.

The production was splendidly controlled and conducted by Paul Breisach. On the supporting list in minor parts were Lidija Franklin, Kazimir Kokic, Lucas Hoving, Robert Pagent, Stanley Simmons, Bunty Kelley. Belva Kivler sang Lucretia as an alternate in certain hearings. M. C.

METROPOLITAN OPERA ARTISTS IN NEW ROLES

The recent fortnight at the Metropolitan Opera interspersed lyrical fare with the usual holiday manifestations, and Puccini, Verdi *et al* held their own with holly, plum pudding and highballs. While the city was thronged with visitors and young people home from college, the box office profited by some record attendances. There was no novelty in the works offered, but several new castings introduced here the first appearances of Max Lorenz as Siegmund, Italo Tajo as Basilio in The Barber of Seville; Giuseppi Di Stefano as Wilhelm Meister in Mignon; Frank Guerrara as Amonasro and Escamillo; and Lubomir Vichegonow, Anne Bollinger and Jean Browning Madiera, other new members of the company, in supporting roles.

BUTTERFLY WITH KIRSTEN

Puccini's Madama Butterfly was given on Dec. 22. Dorothy Kirsten as Cio-Cio-San was in magnificent voice and her aria Un bel di stopped the show. She also was very creditable in her acting. Charles Kullman as Pinkerton looks the part and gave an understanding delineation of his role. As Sharpless John Brownlee had much dignity. Lucielle Browning was well cast as Suzuki. Alessio de Paolis, George Cehanovsky, Melchiorre Luise, John Baker and Maxine Stellman held smaller assignments. Giuseppe Antonicelli conducted the well-paced performance. H. W. L.

DI STEFANO AS WILHELM

Chief interest in Dec. 23's Mignon performance was the initial assumption by Giuseppe Di Stefano of the role of Wilhelm Meister. The tenor, who had roused much interest last season, impressed with the progress he has made in stage bearing and vocal delivery. He achieved an emphatic success with the audience, which took every opportunity to underline their approval with long applause. Two "seasonal firsts" were Patrice Munsel, an ornamental Philine, and Alessio De Paolis, Laerte. The rest of the cast, headed by Risë Stevens in the title part, were the same as before. M. L. S.

AIDA HAS UNEVEN EVENING

The Egyptian Tomb engulfed more than the hapless lovers in this first seasonal Aida on Dec. 24. Voices seemed "misplaced" from time to time and the resulting performance was somewhat variable as far as the effect out-front was concerned. Stella Roman has one of the most luminously lovely of soprano voices and her singing had, as always, its enchanting moments in a fluctuating portrayal of the name role. Blanche Thebom, frequently admired as a stately, rich-toned Ameris, was not always her usual brilliant self. Ramon Vinay, while reaching the top flights of the Rhadames music with amplitude, sounded fatigued and not as virile in the arias as customarily. Some of the most impressive singing was that of Jerome Hines, whose resonant, warmhued voice and smooth phrasing distinguished the Ramfis part. Frank Guerrera, singing Amonasro for the first time here, was expressive and histrionically effective. Supporting roles were supplied by Thelma Votipka, Philip Kinsman and Paul Frank E. Emil Cooper conducted. M. C.

BOHEME AGAIN

A repeat performance of Puccini's La Boheme on Dec. 25 (matinee) again had

(Continued on page 22)

ASSUME NEW "MET" ROLES . . . Left, Max Lorenz, who sang his first Siegmund with the company; and Italo Tajo (here shown in the film version of Donizetti's L'Elisir d'Amore), who made his first appearance on that stage as Don Basilio in Barber of Seville.

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The Paterson Trio will give a program of chamber music at the YM-YWHA, Paterson, N. J., on Jan. 16.

METROPOLITAN OPERA

(*Continued from page 21*)

Jussi Bjoerling and Bidu Sayao in the leading parts as Rodolfo and Mimi respectively. With George Cehanovsky, Salvatore Baccaloni, Anthony Marlowe, Francesco Valentino, Nicola Moscona, Mimi Benzell and Lawrence Davidson participating, and Giuseppe Antonicelli conducting, the work was received with enthusiasm by a capacity audience.
H. W. L.

CHRISTMAS NIGHT RIGOLETTO

The third Rigoletto Dec. 25 offered a cast consisting of Patrice Munsel, as Gilda; Jan Peerce, the Duke; Leonard Warren, as the Jester. In supporting roles were Cloe Elmo, Thelma Altman, Maxine Stellman, Lubomir Vichegonov, Kenneth Schon and Clifford Harvuot (singing Marullo for the first time), Leslie Chabay (heard as Borsa for the first time this season), and John Baker with Pietro Cimara conducting. A somewhat fatigued audience responded casually to a routine performance. M. C.

ITALO TAJO IN METROPOLITAN DEBUT

Rossini's Barbiere di Siviglia was given on Dec. 28, bringing the first appearance here of Italo Tajo as Don Basilio. Theatrical routine has made the enchanting work a target for slapstick comedy, and Mr. Tajo who joined his partners in the same spirit could not be judged conclusively after this effort. A definite appraisal of his vocal and histrionic achievements will have to wait until he has been heard later in such roles as Figaro in Mozart's Marriage of Figaro. However, so much is certain—Mr. Tajo is a singer of high intelligence, great musicality and he has a fine voice.

Salvatore Baccaloni again was Dr. Bartolo and enchanted his audience with his rare buffooneries. Giuseppe Valdengo as Figaro was in excellent voice, stylistically and musically always tasteful and secure. Less happily cast was Felix Knight as Count Almaviva, whose vocal rendition resorted too often to a form of vocalism resembling crooning. As Rosina, Carmen Gracia substituted for the indisposed Lily Pons. Unfortunately she did not reveal all the necessary qualities, vocally or histrionically. In smaller parts were John Baker, Claramae Turner, Paul Franke, Ludwig Burgstaller. Pietro Cimara conducted.

MAX LORENZ' FIRST SIEGMUND

The first performance this season of Wagner's Die Walkuere, on Dec. 29, had many distinguished features. There was the masterly interpretation of the score by Fritz Stiedry, the conductor, who gave deep meaning to the minutest detail. Max Lorenz sang Siegmund for the first time at the Metropolitan. He humanizes the part in his excellent conception, which gives his histrionics great warmth and his vocal rendition a moving expressiveness. Rarely has the first act been of such exciting forcefulness and at the same time so tender and intimate.

Rose Bampton as Sieglinde was his equally convincing partner, and Lubomir Vichegonow's Hunding a first-time impersonation, had sinister stature. Helen Traubel's Bruennhilde belongs to the crowning achievements of her remarkable career. Joel Berglund as Wotan, vocally and in his acting, showed greatness and dignity. Blanche Thebom as Fricka sang well, but her costume might be altered to give her more the air of a goddess and increased stateliness. Regina Resnik, Thelma Votipka, Irene Jessner, Lucielle Browning, Martha Lipton, Jeanne Palmer, Herta Glaz, and Jean Browning Madiera sang the ensemble of the Valkyries with precision and vocal effectiveness, Herbert Graf staged the production. H. W. L.

NEW YEAR'S EVE TRAVIATA

The auditor expecting a "holiday" performance, not too enthusiastic, received a pleasing surprise with the New Year's Eve Traviata, the first of this season. Albanese, particular star of the presentation, was in beautiful voice and sang with an emotional impact that high-lighted the Violetta role. Closely seconding the soprano were Jan Peerce, with fine singing as Alfredo, Leonard Warren, in some of the most fluent and delightful vocal work of his Metropolitan assignments, and Antonicelli, conducting with vitality, eloquence and dramatic sweep. The supporting singers were also in the overall excellent picture—Maxine Stellman as Flora; Chabay, Cehanovsky, Davidson and Hawkins holding up the male sector. The dance divertissements with Svetlova, Peggy Smithers and the ballet were effective without impeding the continuity of score and story. M. C.

OTHER HEARINGS

Goetterdaemmerung (Dec. 20), Louise (Dec. 27) and Trovatore (Jan. 3) were given with no newcomers in their casts. The Elixir of Love performance of Dec. 30 had Paula Lenchner singing clearly, if briefly, as Giannetta; the same singer replaced Claudia Pinza as Micaela in the New Year's night Carmen, where she had more opportunity to display her vocal abilities. Anne Bollinger bowed as Frasquita in the latter opera, making a good impression in this minor assignment. Felix Knight returned to the Lucia di Lammermoor cast as Arturo for the New Year's matinee.

NEW YORK CONCERTS

(*Continued from page 20*)

here was a musician of marked talent. In the Bach Chaconne for violin alone, she displayed a small, well-rounded tone which will develop and deepen with maturity and a virtuosic grasp of technique that was almost unbelievable in one so young. Her success seemed to portend that this youngster is destined for a niche in the violinistic hall of fame. The program also included Milhaud's Second Sonata and pieces by Fauré-Elman and Paganini. Brooks Smith gave able accompaniment. S. J. S.

FRANCINE FALKON'S SONG OFFERINGS

The Jan. 2 recital of Francine Falkon confirmed the opinions of her last season's debut. Here is a singer abundantly endowed with striking appearance, voice and intelligence. She is, in addition, splendidly equipped musically and has the rare gift of emotional expression. That she was on this occasion overprodigal with her resources may be ascribed to any of several reasons—her youth, the tension caused by a recent severe cold and her sincere desire for perfection in delivery. A summary of Miss Falkon's fine program would bring into use, however, the all-inclusive term "exceptional."

The contralto's singing of the Mahler group alone was a major achievement for so young an artist. Other outstanding numbers on the lengthy list were Ravel's Pièce en forme de Habanera, the Poulenc Avant le Cinema and Debussy's C'est l'extase languoreuse, exquisitely sung. Well chosen songs in English included The New Ghost, by Vaughan Williams; Advice to Girls, by Norman Peterkin, Tryst, by Sibelius and You Shall Have Your Red Rose, by Rhea Silberta. Arias displaying range and flexibility were the O Pretres de Baal, from Meyerbeer's Le Prophète, and Amour, viens aider, from Samson et Dalila. Brooks Smith was an admirable accompanist. M. C.

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NEW YORK CONCERTS

(Continued from page 22)

troduced an artist of considerable gifts of touch and tone. But, either through nervousness or lack of sufficient preparation, she was not ready on this occasion to do full justice to her native talent. Miss Giodvad offered the Bach-Busoni Prelude and Fugue in D, three sonatas by Scarlatti, a Beethoven sonata, Carl Nielsen's Theme with Variations, op. 40, and Chopin and Liszt numbers. D. B.

JOHN CREIGHTON MURRAY IN NOVELTIES

Returning to the New York concert stage after four years' Army service and two years of touring abroad, John Creighton Murray, young American violinist, again impressed with solid powers at his recital on Jan. 5. A former pupil of Huberman and others, he played with intensity of emotional power, sense of style and a strong technical command. The program included three novelties, a four-movement Sonata No. 2 of attractive, melodious nature by Joseph Wagner, American composer-conductor, presented for the first time in this country in a revision; an atmospheric Indian Chant by Caedenas-Martu, and a traditional Irish air, Bean Dubh a'Ghleanna, both New York premieres. His most impressive work was done in the firm building up of structure of the Bach Chaconne, the living and forceful reading of Beethoven's Kreutzer Sonata, and especially in the mellow reproduction of Brahms' G major Sonata, in both the latter well abetted by Boris Roubakine. The young artist's tone, despite a rainy evening, was sensitive and warm, and the vigor of his playing roused the audience to increasing applause and calls for encores. D. T.

TIMES HALL

VIRGINIA SHAW PROGRAMS MODERN SONGS

Virginia Shaw's recital on Jan. 2 took just an hour, and consisted of contemporary songs in English admirably chosen to display the delicate charm of voice and appearance of the soprano. Miss Shaw began with settings of James Joyce poems (sung without pause) by Israel Citkowitz, Arthur Bliss, Herbert Huges, Samuel Barber, E. J. Moeran and Robert Stinson (Water Monotone, first performance). Ernst Bacon was represented by Five Feathers; John Duke by a group of four songs; Gian-Carlo Menotti by two arias from The Medium, O Black Swan and Monica's Waltz. A second first performance was of Theodore Chanler's Three Months and a Coda. Nathan Price furnished the accompaniments. D. B.

GLORIA VAN DORPE SINGS

On Jan. 2 Gloria van Dorpe gave a recital which was distinguished by her fine vocal means and her intelligent musicianship. In a program listing Italian offerings by Handel, Scarlatti and Giordani, German lieder by Schubert and Brahms, Mozart's aria Mi Tradi from Don Giovanni, French songs by Hahn, Chabrier and Fauré and a group of English songs by Hadley, Nordoff, Thompson and others, she proved the wide range of her possibilities. The more lyric quality of her voice was responsible for her most satisfying singing especially in the Brahms songs, but the dramatic impact of the aria was not fully realized. However, Miss van Dorpe is a singer of promise. H. W. L.

AGNES SUNDGREN IN SWEDISH PROGRAM

Agnes Sundgren, soprano, presented Swedish songs, sung in the original language, on Jan. 3. Three centuries were represented in the composers listed, including the eighteenth century Carl Michael Bellman and Wilhelm Peterson-Berger, who died in 1942, with Isak Berg, Oskar Lindberg, Emil Sjögren and Oscar Ahnfeldt representing the intervening period. There were also folk songs. Miss Sundgren gave short explanatory talks before some numbers. There were indications that further cultivation would bring out more strongly the characteristic beauty of her tones. At the present stage of development, her voice is pleasing but sometimes uncertain. But she showed devotion to the style and content of the songs, and some of her interpretations linger poignantly in the memory. The accompanist was Arne Sunnegardh. B. G.

PHILHARMONIC SPECIAL CONCERT

The first Special Concert for Members of the Philharmonic Symphony Society took place at the Hotel Plaza on Dec. 27. Under the direction of Charles Munch, excerpts from Suites 1 and 2 from the opera Dardanus by Rameau and Fauré's Suite from Pelléas et Mélisande were performed before intermission. Mozart's "Prague" Symphony and Johann Strauss' waltz The Beautiful Blue Danube completed the bill. A distinguished audience was very appreciative. H. W. L.

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NEW PUBLICATIONS

Ned Rorem was the recipient of the $1,000 annual George Gershwin Award which was established by the New York Victory Lodge of B'nai B'rith as an encouragement to young composers four years ago. The work for orchestra is titled Overture in C and was selected by a committee of judges chosen from the faculty of the Juilliard School of Music headed by the School's president, William Schuman. . . . The Coleman-Ross Company, Inc., publishers, are offering three prizes—$1,000, $300, $200—in their 1949 competition for piano solo works in any form. However, the works submitted must be derived melodically from one or more scales and patterns contained in Nicolas Slonimsky's Thesaurus of Scales and Melodic Patterns. Entries should be submitted under the composer's name and sent to Box 106, New York 17, not later than Oct. 1. . . . Two new contests for talented young people under 16 years of age will be conducted by the Young People's Concerts Committee of the New York Philharmonic-Symphony Society as special features of the season. One of the competitions will be for youthful composers and the other for artists of the pen and brush who are asked to design program covers. Winners will be announced at the April 9 concert, and will receive a $50 cash reward and a certificate. . . .

Frank Hayden Connor, president of Carl Fischer, Inc., has announced the appointment of Sidney and Irving Harris as co-managers of Carl Fischer, Inc., in Chicago. . . . Theodore Presser Company has appointed Mr. Samuel B. Gaumer as editor of Organ and Octavo Publications. . . . The American premiere of Honegger's Jour de Fêtes Suisses was on Dec. 31 and Jan. 1 with the Cincinnati Symphony Orchestra, under the direction of Thor Johnson. . . . Alex North has completed the music for the drama, The Death of a Salesman, by Arthur Miller and directed by Elia Kazan. The play opens on Feb. 10 and Mills Music will publish the score in suite form. . . . The 25th anniversary of the Hebrew opera, Hechalutz (The Pioneers of Israel), with book and music by the pianist Dr. Jacob Weinberg, will be observed by a performance in Carnegie Hall on Feb. 19.

A new publishing house, Bomart, has been launched with headquarters in Long Island City. According to its president, Walter R. Boelke, the company has been "formed in order to publish the so far unpublished works of contemporary masters of the Western hemisphere and Europe, and to provide a publishing outlet for the younger generation of composers who as yet have not had a chance to win the public acclaim they deserve." Names in the first year catalogue include Arnold Schoenberg, Charles E. Ives, Milton Babbitt, Mark Brunswick, Lou Harrison, Erich Itor Kahn, Leon Kirchner, Ernst Krenek, Karol Rathaus, Wallingford Riegger, Carl Ruggles, Artur Schnabel, Edgar Varèse and Ben Weber. Bomart Music Publications will also publish new authentic editions of Renaissance and Baroque music. Kurt List, music critic and composer, has been appointed director of publication and Margot J. Tietz has taken over the business management.

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Book Reviews

THE YEAR IN AMERICAN MUSIC—1948 EDITION, edited by David Ewen Allen, Towne and Heath, Inc. $6.

A description, rather than an evaluation, of this book would appear to be in order. The period covered is June 1, 1947 through May 31, 1948. An effort has been made to sift "the country's entire musical activity" and to report it in a day-by-day chronicle. The results are more gratifying than in the previous edition. Less editorializing is present, the ground is more thoroughly covered, and on first inspection the information appears to be without the errors that marred the 1946-7 volume. Most of the text is taken up with the chronicle of events. Other chapter headings include Musicians in the News; Composers in America; World Premieres; American Premieres; Festivals; Orchestras; Opera Companies; Awards; Motion Pictures; Books on Music; Obituaries, and Recorded Music. They form a handy reference volume of information not readily available elsewhere.

BEETHOVEN AND HIS NINE SYMPHONIES, by Sir George Grove, Novello & Co., Ltd., and Oxford University Press. $7.

First published in 1896, Grove—he of the famous musical dictionary—addressed this book to amateurs as from an amateur. "It is a humble endeavor to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays." Grove fulfilled his purpose, writing a labor of love which reflects his (and the Victorian age's) attitude toward the nine symphonies. It may be that some of his data and conclusions are not entirely accurate, having been superseded by later research, but that is not too important. What counts is the enthusiasm and adoration which he manages to convey to the reader; and his analyses can still be read with interest. Among the most interesting things in the book are the remarks, inserted by Grove, of various British musicians (like Dr. Charles Wood) who are now forgotten. Grove's writing is not all analytical; he often digresses into short asides about Beethoven's character, his love affairs, his mode of living, and opinions of Beethoven's contemporaries.

Cello Concerto

CONCERTO, by Khachaturian. Leeds Music Corp., N. Y. $2.50.

An Oriental orchestral coat of many colors has been furnished by Khachaturian in this cello concerto. Superficially it is exciting, with its brilliant cello registers, its virtuosity and its exotic themes. How many hearings will dispel the illusion is another matter; not even the composer's strongest supporters will claim that his music has much intellectual strength. Khatchaturian himself has made the reduction for cello and piano.

For Cello and Piano

FOUR STUDIES, by Popper. Novello Edition. H. W. Gray Co., Inc., N. Y. $2.

All of these studies belong to Op. 73 (they are, respectively, Nos. 6, 10, 22 and 28). They were written for unaccompanied cello but, according to the editor, Popper himself believed that piano accompaniments should be added. He never got around to it, so Kordy has supplied the omission. These studies are very melodious—rather Chopinesque in figuration and conception. There is no reason why they should not be played in concert, especially the C minor one, which is a sort of Revolutionary Etude for cello.

ADAGIO AND ALLEGRO, FROM SONATA No. 6, by Boccherini. Carl Fischer, Inc., N. Y. $1.25.

The late Emanuel Feuermann edited and fingered this work for concert purposes. Both the adagio and allegro are in A major. Boccherini, of course, was a facile melodist, and this classic piece is a good example of his work. Cellists will find the allegro difficult to play in the proper tempo. Rapid arpeggios and scale passages will demand flexible bowing and accurate fingering; like many of the so-called "easy" Scarlatti sonatas for piano, this demands virtuoso equipment.

For Piano Solo

COUNTRY DANCE, by Rudolph Gruen. Broadcast Music, Inc., N. Y. 75 cents.

This is an appetizingly harmonized, graceful piano piece of no particular originality but much skill and workmanship. The writing is idiomatic, there is a pleasant rhythmic swing, and a melodic scheme that avoids triteness. It would make a good showpiece for students who have arrived at the Country Gardens level of accomplishments. The piece has a few difficult passages, especially for those with small stretches, but it generally lies well in the hand.

PIANO SONATA No. 3, by Norman Dello Joio. Carl Fischer, Inc., N. Y. $1.50.

Four movements form this sonata, which was composed in May, 1948. The first is a theme with five variations; the second is marked Presto e leggiero; the third, adagio; and the fourth Allegro vivo a ritmico. Dello Joio's style is eclectic, with leanings toward the French and also with suggestions of the modern American style. He writes with sensitivity, and the theme and variations of this sonata constitute as honest and lyrical a piece of music as can perhaps be found among any composer of his generation. His faster movements tend to become more stylized, more objective, far less individual (although the writing is at all times competent). One has the feeling that Dello Joio would be better if he were not so worried about being accepted as a "modern."

For Two Pianos

ORGAN SONATA No. 3, by Mendelssohn; arranged by Kenneth R. Long. Novello. H. W. Gray Co., Inc., N. Y. $3.

This arrangement is an example of polished workmanship, which takes some unimportant, little-heard Mendelssohn and makes it more widely available. The music has a faded elegance, utterly correct writing, prim melodies and superb formal balance. It begins with a maestoso passage which leads into a fugato section. The theme of the fugato is later amplified over maestoso octaves. Few technical problems are present, and pianists should enjoy the transcription.

For Voice and Piano

THE SECOND LILY PONS SONG ALBUM; edited by Frank La Forge. YOUR NELSON EDDY SONGS; compiled, edited, and with translations by Nelson Eddy. Carl Fischer, Inc., N. Y. $1.50 and $1.25, respectively.

Quoting the foreword to the Pons collection, "these songs from the repertoire of Lily Pons have proved favorites with her audiences throughout the world. The collection makes available for high voices many songs hitherto unobtainable in suitable keys." English lyrics have been supplied by Frank La Forge. There are 16 songs: Rossini's La pastorella delle Alpi and La promessa; Liszt's Comment, disaient-ils and Oh! quand je dors; Grétry's Ariette de Zemire et Azor, Plus de dépit, plus de tristesse and Ariette de Richard Coeur de Lion; Debussy's Voici que le printemps, Clair de lune and Fantôches; Chausson's Les papillons; Handel's Lusinghe più care and Alma mia; Viardot's Fingo per mio diletto; Mozart's Un moto di gioja and Hüe's A des oiseaux. The Nelson Eddy collection, with original text plus English translations, contains Schubert's Ave Maria and Serenade; Handel's Oh Thou Cooling Shade; Rubinstein's The Dream; Brahms' May Night and The Unsuccessful Serenade; Massenet's Elegie; Grieg's I Love Thee, Debussy's Romance; Tchaikovsky's None But the Lonely Heart; Mussorgsky's Song of the Flea; Gretchaninoff's Over the Steppe; Sullivan's The Lost Chord; Warren's Sweetgrass Range; Foster's Beautiful Dreamer; MacGimsey's Shadrack; and the old Southern ditty, Short-'nin Bread. All of these are for high or low voice.

A PARTRIDGE IN A PEAR TREE, by Daniel Pinkham; UPON MY LIPS A SONG, by Henry N. Switten; WE'LL GO NO MORE A-ROVING, by Michael Fiveisky; CHE FAI TU, LUNA?, by Paul Vellucci. R. D. Row Music Co., Boston. 50 cents, 75 cents, 60 cents, and 50 cents, respectively.

A Partridge in a Pear Tree has a curious, anonymous Old English text. Pinkham has made no effort to observe a period or modal flavor; his setting, for high voice, is dissonant and fast moving. Switten's Upon My Lips a Song is composed for lyric or coloratura soprano. It is a traditional type of virtuosic piece with scale passages extending to high B-natural and down to an optional B below middle C. Three editions are available for Fiveisky's song to a Byron poem—editions for high, medium or low voice. The song itself is built around predominantly diatonic harmonies, occasionally with a few chromatic intervals. Vellucci's song, set to a poem by Leopardi, is available for low or high voice. The text is in Italian, without English translation, and the music follows a pleasantly orthodox, conservative pattern.

DEEP WET MOSS, by Merle Kirkman; THE CONGO, by Jacques Wolfe; THE SILENT STARS, by John Jacob Niles. Carl Fischer, Inc., N. Y. 50 cents, $1 and 50 cents, respectively.

Deep Wet Moss won the W. W. Kimball prize in the 1947 competition sponsored by the Chicago Singing Teachers' Guild. It is a quiet song for medium voice, predominantly in F sharp major, with conventional harmonies and a smoothly phrased melody. The Congo is a long song in Wolfe's old vein of barbarism. Something approximating leather lungs will be needed for it, for there are terrific climaxes as the tension of Lindsay's poem mounts. The Silent Stars, for medium voice, has a religious text by Niles, composer of both words and music. His setting is appropriately simple, suggestive of the spirituals and old songs in which Niles specializes. There is more to the music than imitation though; Niles has imposed his own individuality on the treatment.

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Mu Phi Epsilon Honors Memory of Marion Weed

For several years the Rochester (N.Y.) Alumnae Club of Mu Phi Epsilon has been considering projects to honor the memory of Marion Weed, first Dean of Women at the Eastman School of Music. The initial step was taken on Nov. 13 (Founder's Day of the sorority) in the form of a musicale in Kilbourn Hall of the Eastman School.

THE LATE MARION WEED (Photo by Morrail.)

The sorority cleared enough money to finance a $200 scholarship to be made available for the academic year 1949-50, the balance to go toward building up a permanent fund.

Marion Weed was a native of Rochester and a member of Mu Upsilon chapter. An outstanding Wagnerian soprano, she was a pupil of Lilli Lehmann and made her debut at the Metropolitan Opera in 1903 as Bruennhilde in Die Walkuere. She also sang Kundry in the first American performance of Parsifal. Her European tours took her to Hamburg, where she sang for five seasons, to Cologne and to Bayreuth. She took the post at the Eastman School after her retirement from opera.

N. Y. College of Music Presents Works by Its Students

The New York College of Music presented an evening of new music by the composition department on Dec. 19 under the direction of Siegfried Landau. Performances were given of music by John Williams, Alan Silver, La Noue Davenport, Herbert Kellman, James Hutchinson, Terrell Kirk.

Among other recent activities at the College was a faculty concert on Jan. 12, inaugurating the new College Concert Room. Those appearing were Leslie Hodgson, associate director of the piano department; Arved Kurtz, director; Warner Hawkins, co-director; Anne Roselle, soprano; Ruth Kisch-Arndt, contralto; and Maurice Eisenberg, cellist; the last three accompanied at the piano by Dr. Otto Herz, associate director.

La Forge-Berumen Artists Soloists with Orchestra

Walter Lowe, basso-cantante, and Erin Ballard, pianist, were guest artists with the New Canaan Community Orchestra, New Canaan, Conn., on Dec. 14. Mr. Lowe is an artist-pupil of Frank La Forge, Miss Ballard of Ernesto Berúmen. Robert Schuster, baritone, appeared for the Schubert Club of Stamford on Dec. 15, with his teacher, Mr. La Forge, at the piano. Mr. La Forge's activities last month included a musical lecture at the High School of Darien, Conn.

Nashville Youth Orchestra Heard

The Nashville Youth Orchestra, Andrew Ponder conducting, gave a program on Dec. 10 at the Hume-Fogg Auditorium, Nashville, Tenn., playing Three Seventeenth Century Dutch Tunes by Valerius; Sonata Pian e Forte (for two trumpets, two horns and four trombones) by Gabrieli, Arioso by J. S. Bach, Chester by the early American composer, William Billings, English Folk Song Suite by Vaughan Williams, Morton Gould's Hillbilly, and a contemporary American group by Frederick Woltmann, Gardner Read, Wayne Barlow and Kent Kennan. The Youth Orchestra is a project of the Nashville Civic Music Association, which also sponsors the Nashville Symphony Orchestra. William Strickland is musical director of the association, and Mrs. Fitzgerald Parker chairman of the Youth Activities Committee.

Cornell College Honors Memory of Stock

MT. VERNON, IA.—At its Founders' and Builders' Day, Cornell College, which annually honors one who has developed the life of that college in the past 50 years, conferred a citation on the late Dr. Frederick Stock. As conductor of the Chicago Symphony Orchestra, it related, "for a brief time each Spring from 1903 to 1942 he became an integral part of the Cornell May Music Festival and of the life of the college. Through 40 years of mutual friendship and esteem he conducted his great orchestra in 112 concerts of symphonic music in the King Memorial Chapel. The warmth of his personality and grace of his spirit have enshrined him in our affection."

Ezra Weis Passes Away

Ezra H. F. Weis, director of the department of music at Guilford College, N. C., died at Greensboro in that state on Dec. 29. Born in Reddick, Ill., he had also taught at Muskinghum College, Cornell of Iowa, Horace Mann School, Kansas Wesleyan Univ., Mt. Union and Capital Colleges.

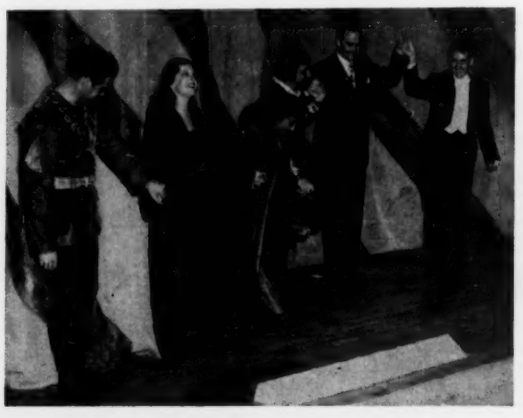
News in Brief

Bernard Kirshbaum, director of the Music Counselor Placement Bureau, announces the opening of registration for positions with summer camps for the 1949 season.

Set Svanholm, tenor of the Metropolitan Opera and San Francisco Operas, has signed a managerial contract with Mertens, Parmelee & Brown, Inc., division of Columbia Artists Management, Inc., according to announcement by Andre Mertens.

Paula Crystal, soprano, will be a featured singer and comedienne at the Republican Musical Revue to be staged at the Waldorf-Astoria on March 9.

The Rybier Music Club of Washington, D.C., a non-profit organization, presented Virginal Davis, soprano and song-dramatist, in recital at the Washington Club on Jan. 3.



CURTAIN CALL CAPERS . . . Artists bow after the Trovatore performance at Bob Jones University, Greenville, S. C. L. to r., Brian Sullivan as Manrico; Astrid Varnay, Leonora; Ebe Stignani, Azucena; Giuseppe Valdengo, Count di Luna; Norman Scott, Ferrando; and Herbert Hoover, conductor for the musical presentations of the school.

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PASSED AWAY

WILLIAM ARMS FISHER, 87, composer, editor and author, and for 40 years with the Oliver Ditson Company, passed away at his home in Brookline, Mass., on Dec. 18. He was born in San Francisco, a direct descendant of Joshua Fisher and William Arms, both of whom settled in the Massachusetts Bay Colony in the seventeenth century. His early general education was received in the public and private schools of Oakland, Cal. In 1890 Mr. Fisher came to New York, intending to make music his profession. Finding that he had a fine baritone voice, he went to London in 1892, where he benefited by study with William Shakespeare. On his return he studied composition with Horatio Parker, and composition and orchestration with Dvorak. Then followed a period as a teacher at the National Conservatory of Music. After Dvorak's return to Prague, Mr. Fisher located in Boston, where for a time he taught singing and theory. On Jan. 1, 1897, he became music editor and publishing manager of the Oliver Ditson Co., his service to music marked by the introduction of new compositions by American composers, and the compiling and editing of the Musicians Library, a series of volumes; and The Music That Washington Knew, fifteen compositions identified with that period in which our first president lived. Mr. Fisher was the author also of a volume, Notes on Music in Old Boston. In 1926 he was elected vice-president of the Oliver Ditson Company, in which capacity he continued until the merging of the Ditson Company with the Theodore Presser Company in 1931. He was for two terms president of the Music Teachers National Association, and for three years president of the Music Publishers National Association. Among his best known works was an adaptation of the Largo movement from Dvorak's New World Symphony, for which he wrote the words, Goin' Home. He is survived by his widow, Emma R. Fisher.

MAX B. MARKS, 75, co-founder with his late brother Edward B. Marks of the Edward B. Marks Music Publishing Co., died on Jan. 6 at his New York home. He was the vice-president of the firm, which in addition to its publishing of standard music, also issued some of the popular early song hits of Irving Berlin, Jerome Kern, Sigmund Romberg, and Rodgers and Hart. It brought out, among some 20,000 publications, such enduring ballads as A Hot Time in the Old Town Tonight and Paul Lincke's The Glow Worm. In more recent years, the catalogue has included a large number of concert works and teaching pieces. Mr. Marks is survived by his widow, a son, Stephen S. Marks, and a brother Mitchell B. Marks.

ALEXANDER JADASSOHN, 76, head of Harmonia Music Publishing Co., died in New York on Dec. 22. He founded the publishing house some 50 years ago in Leipzig, his natal city. He was the son of the late Salomon Jadassohn, famous theorist, who was a pupil of Liszt and wrote many books on harmony, counterpoint and kindred subjects. In 1938 Mr. Jadassohn transferred his publishing activities to this country. He had issued orchestral works of Delius and songs by Erich Wolff. Surviving are his widow, a son, and a sister resident in London.

CARNEGIE HALL KEYBOARDIST . . . EVERETT FRITZBERG, recent piano recitalist in the Twilight Series there, has appeared in concert throughout the United States and in Hawaii, and been soloist with leading orchestras. He studied with Mabel McCabe Holmes, won a Juilliard fellowship and worked with Josef Lhevinne, to whom he was for several years assistant; also with Rubin Goldmark and Georges Enesco and has been associated with various colleges.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Boston Symphony, CH, A; New York Philharmonic-Symphony, Stokowski conducting, E; Ralph Herbert, baritone, TH, A; Agnes Sigurdson, pianist, TH, E; Rena and Spartacus, soprano and pianist, TiH, E; Paths of New Music, CRH, E.

Jan. 16. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Nikita Magaloff, pianist, CH, E; Dezso Ernster, bass-baritone, TH, A; New Friends of Music (Hortense Monath and New Friends of Music Players), TH, 5:30 p.m.; Stanley Lock, pianist, TH, E; Phyllis Moss, pianist, TiH, A; Mathilde Krebs, soprano, Stanley Krebs, composer-pianist, TiH, E; Mary Maiuzzo, soprano, CRH, 5:30 p.m.; Marion Gilden, soprano, CRH, E.

Jan. 17. Vladimir Horowitz, pianist, CH, E; Little Orchestra Society (Andres Segovia, guitarist), TH, E; Wilma Thompson, mezzo-soprano, TiH, E.

Jan. 18. Philadelphia Orchestra, CH, E; Gilbert Reese, cellist, TH, A; Mildah Polia, mezzo-soprano, TiH, E; Sonia Portugalova, soprano, CRH, E.

Jan. 19. Rosita Renard, pianist, CH, E; Bach Aria Group, TH, E.

Jan. 20. New York Philharmonic-Symphony, Stokowski conducting, Rudolf Firkusny, pianist, soloist, CH, E; Michael Strange, "Great Words with Great Music," TiH, E; Lucienne De Simplaire, soprano, Will Schwartz, violinist, CRH, E.

Jan. 21. New York Philharmonic-Symphony, Stokowski conducting, Rudolf Firkusny, pianist, soloist, CH, A; Schola Cantorum, CH, E; Nies-Berger Chamber Orchestra, TH, E; Anna Steck, soprano, Hans Melzer, bass-baritone, TiH, E.

Jan. 22. First Piano Quartet, CH, A; New York Philharmonic-Symphony, Stokowski conducting, Jean Graham, pianist, soloist, CH, E; Myra Hess, pianist, TH, A; Gaspar Cassado, cellist, TH, 5:30 p.m.; Golden Hill Chorus, TH, E; All Arts Association, CRH, E.

Jan. 23. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Doris Doree, soprano, TH, A; New Friends of Music (Jennie Tourel, mezzo-soprano, Erich Itor Kahn, pianist), TH, 5:30 p.m.; Ralph Kirkpatrick, harpsichordist, TH, E; Lilia Cimino, soprano, TiH, A; NAACC, TiH, E; Israel R. Katz, violinist, Ida Elkan, pianist, CRH, 5:30 p.m.

Jan. 24. Walter Gieseking, CH, E; Nadine Conner, soprano, TH, E; Frederick Marantz, pianist, TiH, E.

Jan. 25. Adele Marcus, pianist, CH, E; Balbina Brainina, pianist, TH, E; Bertram Kelso, tenor, TiH, E.

Jan. 26. Jascha Heifetz, violinist, CH, E; New York Interracial Singers, TH, E.

Jan. 27. New York Philharmonic-Symphony, Stokowski conducting, Byron Janis, pianist, soloist, CH, E; Jerome Rappoport, TH, E; Michael Strange, "Great Words and Music," TiH, E.

Jan. 28. New York Philharmonic-Symphony, Stokowski conducting, Byron Janis, pianist, soloist, CH, A; Victor Scholer, pianist, CH, E; Joseph Schuster, cellist, TH, E; Dorothy Berliner Commins, pianist, TiH, E.

Jan. 29. Earl Wild, pianist, CH, A; New York Philharmonic-Symphony, Walter Hendl conducting, CH, E; Frank Sheridan, pianist, TH, A; Mary Syme, pianist, TII, 5:30 p.m.

Jan. 30. New York Philharmonic-Symphony, Stokowski conducting, Leonard Rose, cellist, soloist, CH, A; Arturo Benedetto Michelangeli, CH, E; Alexander Sved, baritone, TH, A; New Friends of Music (Saidenberg Little Symphony), TH, 5:30 p.m.; Helen Kwalwasser, violinist, TH, E; Hubert Kaszynski, pianist, TiH, A; Helen Lanier, mezzo-soprano, TiH, E; Robert Ladoff, tenor, CRH, A; John Garris, tenor, CRH, E.

Jan. 31. Benno Moiseiwitsch, pianist, CH, E; Little Orchestra Society (Zino Francescatti, violinist, soloist), TH, E; Kensley Rosen, violinist, TiH, E.

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The Spanish singer brought beauty, charm and vivacity to enliven the program . . . she achieved her coloratura passages with ease and scored neatly on high notes. Her middle and lower registers, sometimes neglected and resonant in the lower part. She is handsome, and sings effortlessly by a coloratura soprano, have an engaging warmth. *Minneapolis Tribune*—*Oct.* 21, 1948

Miss Del Pozo's voice is notably rich and round for a coloratura soprano, and without affectation. Her performance gave every promise of great successes before her. *Louisville Courier-Journal*—*Nov.* 10, 1948

Miss Del Pozo was grand . . . not only a beautiful singer but a stylist of the highest perception. She was excellent. *Houston Post*—*Nov.* 18, 1948

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Miss Del Pozo has mastered all the acrobatics of the coloratura soprano and, in addition, she is able to inject into her singing all the warmth and rich color of tone usually found in only the better lyric sopranos. She has been acclaimed in her native country as a vocal virtuoso in the glorious tradition of Patti, Melba and Galli-Curci and, after hearing the pure-bred Iberian maid with the blue eyes and blond hair sing here last night, one can well realize that she will go down in the annals as one of the greatest, if not the greatest, of all coloratura sopranos. *Three Rivers, Chronicle*—*Oct.* 7, 1948

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